THE NATIONAL ENDOWMENT FOR THE ARTS

1965 | 2000

A BRIEF CHRONOLOGY OF FEDERAL SUPPORT FOR THE ARTS

President Johnson signs the National Foundation on the Arts and the Humanities Act, establishing the National Endowment for the Arts and the National Endowment for the Humanities, on September 29, 1965.

Foreword

The National Foundation on the Arts and the Humanities Act was passed by Congress and signed into law by President Johnson in 1965. It states, "While no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent." On September 29 of that year, the National Endowment for the Arts – a new public agency dedicated to strengthening the artistic life of this country – was created.

Now, at thirty-five years of age, the NEA continues to carry out its public service mandate through its commitment to fostering America's creativity and investing in our living cultural heritage. By supporting artistic excellence, forging partnerships, building more livable communities, promoting lifelong arts education, and improving access to the arts for all citizens, the agency strengthens American democracy at its core.

This Chronology updates earlier versions published on the 20th and 30th anniversaries of the Arts Endowment, compiled to show how the agency came into being and evolved. It is not meant to be a definitive history of Federal arts support. Rather, it is an abbreviated version of the history and achievements of the Endowment.

The thirty-five year public investment in the arts has paid tremendous dividends. Since 1965, the Endowment has awarded more than 111,000 grants to arts organizations and artists in all 50 states and the six U.S. jurisdictions. The number of state and jurisdictional arts agencies has grown from 5 to 56. Local arts agencies now number over 4,000 – up from 400. Nonprofit theaters have grown from 56 to 340, symphony orchestras have nearly doubled in number from 980 to 1,800, opera companies have multiplied from 27 to 113, and now there are 18 times as many dance companies as there were in 1965.

Our arts are the hallmark of the creativity and diversity that make America strong. The Arts Endowment works diligently to make the arts central to the lives of individuals, families and communities. In the words of William James, "The greatest use of a life is to spend it on something that will outlast it." As we enter a new millennium, the National Endowment for the Arts is nurturing our nation's creativity and cultural heritage, advancing the nation's cultural legacy for many future generations.

Bill Ivey, *Chairman*

Chronology (1780-1965)

1780

John Adams, in a letter to his wife, writes, "I must study politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture."

1785

Thomas Jefferson writes to James Madison: "You see I am an enthusiast on the subject of the arts."

1788

President George Washington declares that both "arts and sciences are essential to the prosperity of the state and to the ornament and happiness of human life."

1790

Establishment of the United States Marine Band marks the first Federal support of a permanent musical ensemble.

1800

The Library of Congress is established by an Act of Congress to provide "such books as may be necessary for the use of Congress." Art and music are included in the early collection.

1817

The 14th Congress commissions John Trumbull to paint four Revolutionary War scenes to hang in the Capitol Rotunda, the first Federal support of the visual arts.

1826

John Trumbull, President of the American Academy of Fine Arts, proposes to President John Quincy Adams a "Plan for the Permanent Encouragement of the Fine Arts by the National Government."

1846

After 10 years of deliberation, Congress accepts the bequest of the late James Smithson, and establishes the Smithsonian Institution.

1859

President James Buchanan appoints a National Arts Commission to promote the arts, but it is disbanded two years later because of a lack of Congressional appropriations.

1879

Representative Samuel J. Cox (D-NY) introduces a Joint Resolution in Congress to establish "a council on arts matters." No action is taken.

1891

President Benjamin Harrison signs legislation establishing the National Conservatory of Music in New York City. One year later it opens with Antonin Dvorak as its first artistic director.

1897

A Congressional proposal is introduced for a National Office of the Arts. No action is taken.

1899

The Utah Arts Institute is established, the first state-created arts council in the nation.

1906

The Federal government accepts the donation of the oriental art collection of Charles Lang Freer, who also provides for a building and endowment. The Freer Gallery, part of the Smithsonian Institution, opens to the public in 1923.

Chronology (1780-1965)

1909

President Theodore Roosevelt appoints a 30-member Council of Fine Arts, but it is shortly disbanded due to lack of funds.

1910

On May 17, President Taft and the Congress establish the Commission on Fine Arts "to advise generally upon questions of art." It deals primarily with the architectural appearance of Washington, D.C.

1913

The National Institute of Arts and Letters is incorporated under a Federal charter by an Act of Congress. The American Academy of Arts and Letters is incorporated three years later, and both organizations merge in 1976.

1934

President Franklin D. Roosevelt establishes the Treasury Department's Section on Painting and Sculpture, the first government bureau involving the arts, which assigns artists to decorate Federal buildings around the country.

1935

Public service employment programs are established under the Works Progress Administration: the Federal Writers Program, the Federal Theater Project, the Federal Art Project, and the Federal Music Project. More than 40,000 artists are directly employed by the government.

1937

Andrew W. Mellon donates his art collection to the United States, pledges funds for construction of the National Gallery of Art, and creates an endowment for the Gallery, which opens to the public in 1941.

1937

In Congress, Representative William I. Sirovich (D-NY) introduces legislation to establish a Department of Science, Art & Literature to be headed by a Cabinet-rank officer. Later in the year, Representative John M. Coffee (D-WA) introduces a bill to establish a Bureau of Fine Arts. Neither proposal is reported out of committee.

1938

Senator Claude Pepper (D-FL) introduces a bill for the creation of a Bureau of Fine Arts. The bill is not reported out of committee.

1948–49

The country's first local arts agencies are established: the Quincy Society of Fine Arts in Illinois and the Winston-Salem Arts Council in North Carolina.

1949

Congressman Jacob K. Javits (R-NY) introduces House Joint Resolution 104 in the 81st Congress to provide for a national theater, national opera and national ballet. Javits stresses that he is not talking about a physical structure, but rather "an integrated, country-wide organization aided by the Federal government." The Resolution is not reported out of committee.

1951

President Harry S. Truman asks the Commission on Fine Arts to investigate ways in which the arts could be helped by the Federal government.

Chronology (1780-1965)

1953

The Commission on Fine Arts reports to President Dwight D. Eisenhower, recommending that a cultural center be established in Washington, D.C., under the jurisdiction of the Federal government.

1955

President Eisenhower, in his State of the Union address, advocates the establishment of a Federal Advisory Commission on the Arts: *"In the advancement of the various activities which would make our civilization endure and flourish, the Federal government should do more to give official recognition of the importance of the arts and other cultural activities."*

1955

Numerous bills to support the arts are introduced in Congress over the next several years, but no action beyond limited hearings is taken. Nelson Rockefeller, then Undersecretary of Health, Education and Welfare, pushes for the establishment of a National Council on the Arts but is unsuccessful with Congress.

1958

President Eisenhower signs P.L. 85-874 to establish a national cultural center for the performing arts. Thirteen years later, the John F. Kennedy Center for the Performing Arts opens in Washington, D.C.

1960

The New York State Council on the Arts is founded by Governor Nelson Rockefeller.

February 9, 1961

Representative Frank Thompson (D-NJ) introduces H.R. 4172 to establish an advisory council on the arts, within the Department of Health, Education and Welfare, that would coordinate private and government arts activities. Hearings are held, but the bill is defeated in the House.

September 2, 1961

President John F. Kennedy appoints Roger L. Stevens as Chairman of the Board of Trustees of the National Cultural Center.

March 1962

President Kennedy appoints August Heckscher as his Special Consultant on the Arts and asks him to prepare a report on the relationship between the arts and the Federal government.

January 14, 1963

Senator Javits (R-NY) introduces S. 165 "to establish a United States National Arts Foundation." Initial co-sponsors are Senators Joseph Clark (D-PA), Hubert Humphrey (D-MN), and Claiborne Pell (D-RI).

April 11, 1963

Senator Humphrey introduces S. 1316 "to establish a National Council on the Arts and a National Arts Foundation to assist the growth and development of the arts in the United States." Initial co-sponsors are Senators Clark, John Sherman Cooper (R-KY), Javits, Russell B. Long (D-LA), Lee Metcalf (D-MT), Pell, Jennings Randolph (D-WV), Abraham Ribicoff (D-CT), and Hugh Scott (R-PA).

Chronology (1780-1965)

May 28, 1963

August Hecksher submits his report, *The Arts and the National Government*, which recommends the establishment of an Advisory Council on the Arts and a National Arts Foundation to administer grants-in-aid.

June 12, 1963

By Executive Order 11112, President Kennedy establishes the President's Advisory Council on the Arts. The President is assassinated before members can be appointed.

"We have agencies of the Government which are concerned with the welfare and advancement of science and technology, of education, recreation, and health. We should now begin to give similar attention to the arts."

October 26, 1963

At the dedication of a new library at Amherst College and as a tribute to the poet Robert Frost, President Kennedy says:

"I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him.

"I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft.

"I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all our citizens."

December 20, 1963

After hearings chaired by Senator Pell, Chairman of the Senate Special Subcommittee on the Arts, the Senate passes S. 2379 which combines provisions of the two earlier bills, S. 165 and S. 1316, to establish a National Council on the Arts and a National Arts Foundation.

January 8, 1964

In the House, Representative Thompson introduces H.R. 9586 and H.R. 9587, both "to provide for the establishment of a National Council on the Arts and a National Arts Foundation to assist in the growth and development of the arts in the United States."

January 23, 1964

President Lyndon B. Johnson signs Senate Joint Resolution 136, renaming the National Cultural Center as the John F. Kennedy Center for the Performing Arts and designating it as Kennedy's official memorial in Washington.

May 13, 1964

President Johnson names Roger L. Stevens as Special Assistant to the President on the Arts, the first full-time arts advisor.

August 20, 1964

H.R. 9586, to establish a National Council on the Arts, passes the House of Representatives by a vote of 213 to 135. The Senate passes the bill the following day on a voice vote.

September 3, 1964

The National Arts and Cultural Development Act of 1964 is signed by the President, establishing the National Council on the Arts, providing for a chairman, the Secretary of the

Chronology (1780-1965)

Smithsonian ex officio, and 24 other members to "recommend ways to maintain and increase the cultural resources of the Nation and to encourage and develop greater appreciation and enjoyment of the arts by its citizens." One month later, an appropriation of $50,000 is approved for the National Council on the Arts.

December 2, 1964

President Johnson breaks ground for the Kennedy Center.

"No act of Congress or Executive Order can call a great musician or poet into existence. But we can stand on the sidelines and cheer. We can maintain and strengthen an atmosphere to permit the arts to flourish, and those who have talent to use it. And we can seek to enlarge the access of all our people to artistic creation."

February–March 1965

Special subcommittees of both Houses of Congress (chaired by Pell in the Senate and Thompson in the House) hold hearings on legislation to establish a National Arts Foundation.

February 23, 1965

President Johnson appoints 24 members and one ex officio member to the National Council on the Arts.

March 10, 1965

President Johnson asks the 89th Congress to establish the National Foundation on the Arts and Humanities.

"This Congress will consider many programs which will leave an enduring mark on American life. But it may well be that passage of this legislation, modest as it is, will help secure for this Congress a sure and honored place in the story of the advance of our civilization."

Administration bills are introduced in both Houses of Congress by Pell and Thompson.

March 11, 1965

Roger L. Stevens is appointed Chairman of the National Council on the Arts by the President.

March 19, 1965

The Rockefeller Brothers Fund issues the results of a two-year study entitled *The Performing Arts: Problems and Prospects* which lists a number of recommendations, including one that states: ". . . while private support should remain dominant, the Federal government — together with state and local governments — should give strong support to the arts, including the performing arts, by appropriate recognition of their importance, by direct and indirect encouragement, and by financial cooperation." Nancy Hanks is director of the Special Studies Project staff that compiles the report.

April 9–10, 1965

The first meeting of the National Council on the Arts convenes at the White House with President Johnson swearing in the members:

"Our civilization will largely survive in the works of our creation. There is a quality in art which speaks across the gulf dividing man from man and nation from nation, and century from century. That quality confirms the faith that our common hopes may be more enduring than our conflicting hostilities. Even now men of affairs are struggling to catch up with the insights of great art.

The stakes may well be the survival of civilization."

June 10, 1965

The Senate debates and passes an amended S. 1483 to establish a National Foundation on the Arts and Humanities.

June 24–27, 1965

The second meeting of the National Council on the Arts is held in Tarrytown, New York.

September 15, 1965

The House passes S. 1483, with amendments. The following day, the Senate agrees with House amendments and passes legislation establishing the National Foundation on the Arts and the Humanities as an umbrella for the National Endowment for the Arts and the National Endowment for the Humanities and their respective Councils.

September 29, 1965

President Johnson signs P.L. 89-209, the National Foundation on the Arts and the Humanities Act.

"Art is a nation's most precious heritage. For it is in our works of art that we reveal ourselves, and to others, the inner vision which guides us as a nation. And where there is no vision, the people perish."

Under this new law, Arts Council membership is increased to 26. The Chairman of the National Council on the Arts, Roger Stevens, becomes first Chairman of the Arts Endowment. Henry Allen Moe becomes the first Chairman of the National Endowment for the Humanities.

The Foundation is composed of the National Endowment for the Arts, the National Endowment for the Humanities, and the Federal Council on the Arts and the Humanities, an interagency committee of Federal officials. The Foundation has no administrative or programming identity separate from its components. Each of the two Endowments is served by a respective advisory body, the National Council on the Arts and the National Council on the Humanities.

FISCAL YEAR

1966

JULY 1, 1965-JUNE 30, 1966

With its first appropriations bill signed October 31, 1965, the National Endowment for the Arts starts its fiscal year with only eight months remaining, a budget of $2.5 million, and fewer than a dozen employees.

Martha Graham, shown here in *Lamentation* in 1930, was one of eight master choreographers supported in the agency's first year. *Photo by Soichi Sunami.*

Over the course of the first year, six active programs begin: Music, Dance, Literature, Visual Arts, Theater and Education. Some 22 institutions and 135 individuals are funded. Roger Stevens says: "We believe that the time has come for our society to give not merely ceremonial honor to the arts, but genuine attention and substantive support."

The third meeting of the National Council on the Arts is held on November 13-15, 1965, in Tarrytown, New York. The Council discusses whether to use outside panels and resolves that the Chairman "appoint committees of interested and qualified persons or organizations to advise the Council with respect to projects, policies or special studies as may be undertaken by the Council from time to time."

The Council also requests a feasibility study which results in the establishment of the American Film Institute in 1967. Programs of individual grants for choreographers to create and produce dance works and theater performances for secondary school students are launched.

On December 20, 1965, Vice President Hubert Humphrey presents a check for $100,000, representing the Endowment's first grant, to the American Ballet Theatre. The *New York Herald Tribune* reports:

"The Treasury of the United States has saved a national treasure. Not directly, perhaps, but the taxpayers, through the government's recently established National Council on the Arts, saved the American Ballet Theatre from extinction."

The National Council on the Arts holds its fourth meeting, this time in Washington, D.C. The Martha Graham Dance Company is recommended for funding to make its first national tour in 15 years, and a grant also goes to the Robert Joffrey Ballet.

"Dialogues on the Art of Poetry," a poets-in-the-schools pilot project, is launched by the Literature Program in school systems in New York City, Detroit and Pittsburgh.

Roger Stevens announces the receipt of $100,000 from the Martin Foundation, the first donation to the special Treasury Account, established under the Endowment's legislation and requiring a 3-to-1 match in non-Federal to Federal funds.

At the fifth meeting of the Council, the Federal-State Partnership Program, mandated by law to begin in Fiscal Year 1967, is launched, with $2 million to be made available to all 50 states and special U.S. jurisdictions. The first grants for non-profit professional theaters are recommended, and funds are set aside for art in public places. The Council discusses and later recommends ways to involve the United States in international arts events. A matching grant is made to provide a United States exhibit, assembled by the National Collection of Fine Arts of the Smithsonian Institution, at the September 1966 Biennale in Venice.

The first Arts Endowment grant went to the American Ballet Theatre, shown here in a production of *Symphonie Concertanta. Photo by Martha Swope.*

FISCAL YEAR

1967

JULY 1, 1966-JUNE 30, 1967

For its first full fiscal year of operation, the Endowment budget is $7,965,692 and new programs in Architecture, Planning & Design, Federal-State Partnerships, and Public Media are added. Expenditures include $1,007,500 for Theater, $892,780 for Education and $39,500 for Folk Arts. A Music Advisory Panel is established.

Chairman Stevens warns that "there is at the present time, in the performing arts alone, an income gap of about $20 to $23 million per year. This figure will reach at least $60 million by 1975." Stevens adds that "the Federal government cannot, and should not, be expected to carry the total burden. This must be a cooperative effort, to include private enterprise, foundations, state and municipal support, regional organizations and individual contributions."

Grace Paley, the renowned short story writer, received a Fellowship from the Literature Program early in her career in 1967. *Photo by Gentil & Heyers, ©1994.*

The National Council, at its sixth meeting in Washington, D.C., recommends the first grants to individual creative writers, three pilot museum projects, opera touring, public television programs and others.

Performing Arts — The Economic Dilemma, by Professors William J. Baumol and William G. Brown, is published in November by The Twentieth Century Fund. The book supports the earlier Rockefeller Report and adds the sobering conclusion that "the need of the performing groups for contributed funds is likely to continue to grow ever larger."

At the December meeting of the National Council, an initial fund of $1.3 million is set aside for an American Film Institute and a series of grants is made in the field of architecture and design. A program of individual grants for painters and sculptors is launched.

Five months later at its May meeting in Tarrytown, New York, the Council formally recommends that the American Film Institute be established with $1.3 million from the Endowment and matching private donations of $1.3 million from the Ford Foundation and $1.3 million from the member companies of the Motion Picture Association of America. The Music Program's Audience Development Project is established to fund presenters of local concert series for young or unknown artists, and grants are recom-

mended to assist individual composers. The Literature Program offers assistance to non-commercial presses.

The American Film Institute is established on June 5, 1967 as a non-profit, non-government corporation with George Stevens, Jr., as Director and Gregory Peck as Chairman of the Board. The AFI is to preserve and develop the nation's artistic and cultural resources in film.

On June 20, 1967, President Johnson requests the Federal Council on the Arts and the Humanities to prepare a report on the status of the nation's museums. The Federal Council commissions the American Association of Museums to undertake this project.

Created by the Endowment in 1967, the American Film Institute has been at the forefront of preserving America's rich film heritage, including *Broken Blossoms* (1919) starring Lillian Gish.

FISCAL YEAR

1968

JULY 1, 1967-JUNE 30, 1968

Dance
, one of the exemplary

The Endowment's budget is $7.2 million and grants are made to 187 individuals and 276 organizations. Reauthorization for two more years of operation is approved by Congress despite some criticism about aiding the arts during the nation's growing involvement in Vietnam.

Two endeavors are added: a dance touring program and grants for museums to purchase the works of living American artists. The "American Musical Digest" is launched with the Endowment's support to strengthen music criticism through excerpting, translating and reprinting articles and reviews on American music and musicians from local, national and international publications. The first grant for regional arts programming goes to the Federation of Rocky Mountain States for an audience development project.

The ninth meeting of the National Council on the Arts is held in July, 1967 in Los Angeles. Part of the discussion focuses on the conversion of the old Bell Telephone Laboratories on New York's Lower West Side into a national artists' housing center. An Endowment matching grant with the J.M. Kaplan Fund makes this project possible, and groundbreaking for Westbeth takes places on June 21, 1968. Six regional dance companies are recommended for support.

The creation of the play *The Great White Hope* by Howard Sackler was supported by a Theater Program grant. James Earl Jones, center, appears with Jane Alexander and cast in the original production by Arena Stage in Washington, D.C. *Photo by Fletcher Drake.*

At the next meeting of the Council in Washington, D.C., support for literary festivals and grants to young writers is recommended. The Endowment helps establish the Theatre Development Fund, and arts demonstration projects in New York City, Buffalo, Minneapolis and Louisville are funded in partnership with the newly formed AFL-CIO Council for Scientific, Professional and Cultural Employees. During that same autumn, at the instigation of David Rockefeller and other corporate leaders, the Business Committee for the Arts is established under the chairmanship of C. Douglas Dillon to stimulate corporate support for the arts.

FISCAL YEAR

1969

JULY 1, 1968–JUNE 30, 1969

The Endowment's budget is $7.8 million with $326,750 going to Architecture,$641,627 going to Dance, $526,450 going to Education, $332,000 going to Literature, $861,620 to Music, $222,200 to Public Media, $1,007,600 to Theater, $336,800 to Visual Arts, $469,550 to Coordinated Arts, and $1.7 million to Federal-State Partnership. Formal panels now adjudicate applications in the majority of programs. A $100,000 transfer from the Office of Education in the Department of Health, Education and Welfare to the Endowment's Education Program initiates a program placing visual artists in secondary schools. In November, the *Conditions and Needs of America's Museums* (The Belmont Report) is sent to President Johnson by the Federal Council on the Arts and Humanities.

Silhouetted against a dramatic sky, *La Grande Vitesse* by Alexander Calder graces downtown Grand Rapids, Michigan, through a 1967 grant from the Visual Arts Program. *Photo by Jim Starkey.*

On January 20, 1969, Richard M. Nixon is sworn in as President of the United States. Roger Stevens' term expires as first Chairman of the Endowment on March 11. In June of that year, Leonard Garment is named Special Consultant to the President, and his duties include the arts and the humanities.

The Rockefeller Foundation matches an $85,000 grant from the Public Media Program to the National Educational Television Network to complete the presentation of four plays by four resident professional theater companies on public television.

An Art in Public Places grant from the Visual Arts Program made possible the dedication of Isamu Noguchi's *Black Sun* in Seattle in 1969.

Merce Cunningham, shown here in *Solo* (1973), was another American dance giant to receive support in the 1960s. *Photo by Jack Mitchell.*

FISCAL YEAR

1970

JULY 1, 1969–JUNE 30, 1970

Alice Walker, author of *The Color Purple*, received an Endowment Discovery Award on the basis of her first novel in 1970. *Photo by Jean Weisinger.*

The Endowment budget, prepared under Chairman Stevens, is $8,250,000. This includes $4.25 million for programs, $2 million for state block grants, and an additional $2 million for the Treasury Account. Building on the success of the visual artists-in-residence project in 1969, the Artists-in-Schools Program receives $900,000 from the U.S. Office of Education and brings more than 300 artists to elementary and secondary school students in 31 states.

The Music Program expands to include pilot projects for jazz and orchestras. The Endowment provides $600,000 from the Treasury Account, matching private donations, to establish the National Opera Institute, a project initiated by Roger Stevens during his chairmanship.

On October 6, 1969, Nancy Hanks is sworn in as Chairman of the Endowment by President Nixon. She says: "The arts, defined broadly, possess enormous potential for stimulating humaneness, economic health and new life in our communities. It is part of the essential idea of our country that the lives of the people should be advanced in freedom and in comprehension of the tough and soaring qualities of the spirit. This is not possible without the arts. They are not a luxury; they are a necessity."

On December 10, 1969, President Nixon in a special message to Congress says: "The attention and support we give the arts and the humanities, especially as they affect our young people, represent a vital part of our commitment to the quality of life for all Americans."

President Nixon asks the Congress to reauthorize the two Endowments for another three years.

A grant to the College Entrance Examination Board supported the establishment of three innovative Advanced Placement Courses, two in the visual arts and one in music. This is the first time that the arts have been included in the Board's program for high school seniors, which provides college credit and advances students immediately beyond the introductory courses offered college freshmen.

The Sheldon Memorial Art Gallery in Lincoln, Nebraska received a grant from the Visual Arts Program to open its new sculpture garden. *Photo courtesy Sheldon Memorial Art Gallery.*

FISCAL YEAR

1971

JULY 1, 1970–JUNE 30, 1971

The first budget under Chairman Nancy Hanks is $15.1 million, almost double that for Fiscal Year 1970. The Museum Program is launched, as is the Expansion Arts Program for professionally directed, community-based arts activities. A full program of support for symphony orchestras is put into place. The Visual Arts Program formalizes support for photography.

Existing peer panels are expanded and additional panels are established for the Literature, Museum, Expansion Arts, Public Media and Special Projects Programs. As American Samoa matches its first grant, all 55 eligible state and jurisdictional arts agencies* are, for the first time, receiving Basic State Grants.

The Harlem School of the Arts received support from the Endowment's Expansion Arts Program to fund its community-based programs. *Photo courtesy Harlem School of the Arts.*

On May 26, 1971, President Nixon addresses the Associated Councils of the Arts meeting in Washington, D.C.: "The important thing now is that government has accepted support of the arts as one of its responsibilities — not only on the Federal level, but on the state and local levels as well. And increasingly, governments at all levels see this not only as a responsibility but also as an opportunity — for there is a growing recognition that few investments in the quality of life in America pay off so handsomely as the money spent to stimulate the arts."

The Michigan Artrain brought works of art to small towns and communities around the country during the 1970s.

The President directs all federal agencies and executive departments to see how the arts can benefit their programs and how their programs might assist artists.

* American Samoa, District of Columbia, Guam, Puerto Rico, U.S. Virgin Islands

FISCAL YEAR

1972

JULY 1, 1971–JUNE 30, 1972

Lee Provancha Day performs in *Sanctus,* with choreography by Bruce Marks, for Ballet West, a dance company based in Salt Lake City that performs throughout the Western States. *Photo by Vinnie Fish.*

The Endowment's budget nearly doubles again — to $29,750,000 — and existing programs are expanded. Full programs of support are established for opera companies and for jazz. The Dance Program expands to offer assistance for regional development of resident professional companies. The Museum Program launches a major effort to support conservation and renovation projects, enabling museums to preserve and care for their collections more effectively. The Public Media Program expands to include regional film center support.

There are now 10 advisory panels. Nancy Hanks notes that panel members will serve on a rotating basis with terms of approximately three years. Under this new system, the first rotation occurs in July of 1972.

President Nixon, acting on the responses to the 1971 survey of Federal agencies and executive departments and on the advice of the National Council on the Arts, announces government initiatives in design. The Arts Endowment is the lead agency for the Federal Design Improvement Program, to help upgrade Federal architecture, design and graphics.

Sculptor Harry Donohue in his studio working on his piece *Civic Duty* for the 1972 New Hampshire's White Mountains Art & Music Festival, supported by the Expansion Arts Program.

FISCAL YEAR

1973

JULY 1, 1972–JUNE 30, 1973

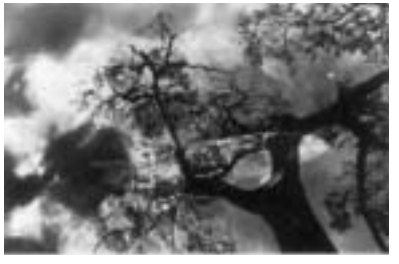
Of Mice and Men, by John Steinbeck, toured the Midwest in the 1973 production by the Guthrie Theater Company, featuring Peter Michael Goetz as Lennie. *Photo courtesy Guthrie Theater Company.*

The Endowment's budget is now $38.2 million. Advisory panels now number over 200, including such well-known individuals as Zelda Fichandler and Harold Prince in theater, Roy Lichtenstein and George Segal in visual arts, Julian "Cannonball" Adderly, Rise Stevens, Robert Shaw and Gian-Carlo Menotti in music, and Toni Morrison and Kurt Vonnegut, Jr. in literature.

The Visual Arts Program offers Craftsmen's Fellowships. The Artrain, begun in Michigan in 1971 and supported by the Endowment, moves west to visit 30 towns in New Mexico, Arizona, Colorado, Utah, Idaho, Montana, Wyoming and Nevada.

On April 2–3, 1973, the First Federal Design Assembly, sponsored by the Federal Council on the Arts and the Humanities, is held to increase the awareness by Federal administrators of the importance of good design.

After receiving a 1973 Fellowship from the Visual Arts Program, photographer William Wegman went on to renown for his whimsical portraits featuring Weimaraners. *Photo courtesy of the artist.*



Photographer Lee Friedlander received a Fellowship from the Visual Arts Program in 1973. This work is entitled *Japan 1981. Photo courtesy of the artist.*

FISCAL YEAR

1974

JULY 1, 1973–JUNE 30, 1974

Laurie Anderson received support early in her career through a Visual Arts Program Fellowship and is now known around the world as a composer/performer of multi-media exhibitions. *Photo by Robert Mapplethorpe.*

The Endowment's budget rises to $60,775,000. Programs are allocated $46 million, state arts agencies $8.3 million, and $6.5 million goes to the Treasury Account. President Nixon signs another reauthorization, and Nancy Hanks is appointed for a second four-year term. During her first term, the budget increased by 637 percent.

A new effort is launched to expand and coordinate Endowment support for the folk arts. The City Options program is started to promote community cooperation in the design of future environments. The Artists-in-Schools Program grows to 1,750 artists working in elementary and secondary schools in every state and special jurisdiction.

The National Council on the Arts adopts a resolution encouraging greater accessibility of cultural activities for disabled individuals. The Endowment publishes *Museums USA*, the first comprehensive statistical study of the nation's museums.

A Bicentennial Committee of the National Council is established. Nancy Hanks says: "As we approach the 200th birthday of this nation, it is important to give thought to the kind of country we want to be in our third century and beyond, and to the deepening purpose of the arts in this projection for our future society."

In the spring of 1974, a special $1 million two-year grant is made to the Metropolitan Opera in New York City. This grant serves as a precursor of the Challenge Grant Program.

The final mural by Thomas Hart Benton, *Sources of Country Music,* created with an Endowment commission, was finished by the artist just months before his death. *Photo courtesy Tennessee Arts Commission.*

A young Garrison Keillor waits to go on stage as part of Minnesota Public Radio's *Prairie Home Companion,* created through a 1974 grant. *Photo courtesy Minnesota Public Radio.*

FISCAL YEAR

1975

JULY 1, 1974–JUNE 30, 1975

As it begins its tenth year, the Endowment's budget has risen to $74,750,000. More than 14,000 applications pour in from all over the country. Staffing is more than 250 people.

Encouraged by the success of earlier specials featuring the American Ballet Theatre and the Alvin Ailey American Dance Theatre, an Endowment grant to the Educational Broadcasting Corporation (WNET-TV) initiates the "Dance in America" series on public television. The series premieres in January 1976 with a feature on the Joffrey Ballet.

Stone Enclosure: Rock Rings is a commissioned work on the campus of Western Washington University by Nancy Holt, a 1975 Visual Arts Program Fellowship recipient.

Beginning in Fiscal Year 1975, instead of authorizing a specific dollar amount for the state arts agencies as the original legislation had done, the reauthorization stipulates that no less than 20 percent of all program funds must go to the state arts agencies and "regional organizations," with 75 percent of this amount being divided equally among the state arts agencies. Each of the 50 states and five jurisdictions is eligible to receive at least $200,000 to support local programs.

The two-year City Spirit program is launched, with $2 million available in matching grants for cities, towns and neighborhoods to strengthen and showcase their own cultural heritage and creativity.

The Jazzmobile, supported through the Endowment's Music Program, is mobbed by scores of music lovers in this 1975 scene.

In August 1974, President Gerald R. Ford is sworn into office. In an August 23rd letter to Nancy Hanks on the upcoming, second Federal Design Assembly, President Ford says: "I firmly believe that, in order to inspire the people's pride in their Government, we must provide them with manifest evidence of its vitality, creativity and efficiency by setting the highest standard in architectural design, environmental planning and visual communication."

The National Assembly of State Arts Agencies is incorporated on September 12, 1974 to represent the common interests of the 55

state and jurisdictional arts agencies. It was preceded by the North American Assembly of State and Provincial Arts Agencies, an affiliate of the Associated Councils of the Arts established in June 1968.

Later that fall, the Arts Endowment and the Exxon Corporation announce a joint venture to help Affiliate Artists develop young conductors for positions as music directors of American symphony orchestras. Exxon's partnership with the Endowment is later extended to public television programs and other efforts.

Two young aspiring artists, among the millions of children reached through the Endowment's Arts in Education Program.

FISCAL YEAR

1976

JULY 1, 1975–JUNE 30, 1976
TRANSITION QUARTER
JULY 1, 1976–SEPT. 30, 1976

The Federal government changes the parameters of its fiscal year so that it now begins on October 1 and ends the following September 30. The Endowment's budget is $82 million for Fiscal Year 1976, and an additional $34 million is appropriated for July 1–September 30, 1976 as the "Transition Quarter."

Congressman Sidney R. Yates (D-IL) assumes chairmanship of the U.S. House Appropriations Subcommittee with responsibility for the Endowments.

Leontyne Price in the title role of Verdi's *Aida* at the Metropolitan Opera in New York City. *Photo by J. Heffernan.*

The tenth anniversary of the Endowment is celebrated on September 29–30, 1975 at the Lyndon B. Johnson Library in Austin, Texas. Participants include the National Council on the Arts, Lady Bird Johnson, Nancy Hanks, Hubert Humphrey, Jacob Javits, Kirk Douglas, James Wyeth, Robert Merrill and scores of others. Beverly Sills points out that although the Endowment's budget has increased, "we cannot be complacent or satisfied because there are a great many cities in this country that don't give one nickel toward their own cultural institutions."

The Arts: Years of Development, Time of Decision, a report on the two-day symposium at the LBJ Library, is later published by the LBJ School of Public Affairs at the University of Texas.

In December, President Ford signs into law S. 1800, the Arts and Artifacts Indemnity Act, authorizing the Federal government, under certain circumstances, to indemnify art, artifacts and other objects to be exhibited internationally.

The Arts Endowment was an early supporter of the Smithsonian Institution's Festival of American Folklife. From the 1976 festival, a Ghana weaver plies his craft. *Photo by C. Desmarani.*

The Arts Indemnity Program insures masterworks, such as Vermeer's *Girl with a Pearl Earring* (17th century), traveling from their home collections abroad to the U.S. This painting from the Royal Cabinet of Paintings Maurishuis, The Hague, traveled to the National Gallery of Art, Washington, D.C. *Photo courtesy Royal Cabinet of Paintings Maurishuis.*

FISCAL YEAR

1977

OCT. 1, 1976–SEPT. 30, 1977

The Endowment budget is $94 million and more than 300 panelists help judge the merits of applications from the field. The Media Arts Program sets up the Short Film Showcase to help present the works of independent filmmakers in commercial movie houses nationwide.

On October 8, 1976, President Ford signs into law reauthorization for the Endowment for four more years. Chief Congressional sponsors are Congressman John Brademas (D-IN) and Senator Claiborne Pell. Congress establishes the Institute of Museum Services to provide general operating support to museums. National Council members, for the first time, require Senate confirmation.

Spoleto Festival U.S.A. audiences attend an afternoon concert at Charleston's historic Dock Street Theatre, dating from 1736. The Spoleto Festival U.S.A. was founded with Endowment support in 1977. *Photo by William Struhs.*

Challenge Grants are authorized. Nancy Hanks notes: "Regardless of who the successful applicants are, the Endowment has injected a stimulus into the arts that will be felt far beyond the modest Federal funds expended. One Federal dollar can generate three or four private dollars, and 75 percent of those private contributors are likely to contribute again."

Nearly 20 years later, Nancy Hanks' expectations are exceeded. The Challenge Grant Program stimulates roughly eight dollars for every Federal dollar invested.

In January 1977, Jimmy Carter becomes President of the United States. Nancy Hanks serves the remainder of her second term.

After 18 months of work, the National Assembly of State Arts Agencies' Federal-State Study Committee released in May a recommendation that "an ongoing, structured process of policy planning between the Endowment and the state arts agencies be established on a formal, Endowment-wide basis."

The 1977 touring production of *Madame Butterfly* produced by the Cincinnati Opera Company. *Photo by Sandy Underwood.*

Vaquero captures the spirit of the West in Moody Park, Houston, an Art in Public Places commission and the work of Visual Arts Fellow Luis Jimenez.

The first White House Conference on Handicapped Individuals on May 23–27, 1977 focuses attention on the accessibility of cultural programs and facilities and the participation of disabled individuals in the arts.

On July 16–17, the National Support the Arts Conference is held in Washington, D.C. to "find ways to help local arts institutions help themselves in their efforts to gain long-term stability and independence," Nancy Hanks tells the conference.

Later that summer, the first Round I Challenge Grants are announced. Fifty-nine grants benefitting 66 organizations are funded at $27,345,000 over two years. In August, as one of her last acts at the Endowment, Nancy Hanks establishes a Task Force on the Education, Training and Development of Professional Artists and Arts Educators.

At the August 12–14 meeting of the National Council on the Arts, a report from a year-long reassessment of the Federal-state partnership calls for expansion of the partnership concept to include Federal, state, regional and local public arts agencies; leadership in national arts advocacy; and leadership in addressing the needs of new and minority constituencies.

FISCAL YEAR

1978

OCT. 1, 1977–SEPT. 30, 1978

Recipient of a Composers Fellowship from the Music Program in 1978, Morton Subotnick. *Photo courtesy Walker Art Center.*

The Endowment's budget stands at $123,850,000. On October 2, 1977, Nancy Hanks leaves the Chairmanship of the Endowment at the close of her second term. During her eight years, the Arts Endowment budget increased 1,400 percent.

Vice President Walter Mondale's wife Joan is named Honorary Chairperson of the Federal Council on the Arts and the Humanities and takes an active role in promoting the arts.

In *Live From Lincoln Center,* the world-renowned tenor Luciano Pavarotti dazzles millions of public broadcasting viewers in a telecast from the Metropolitan Opera House. *Photo by Francesco Scavullo.*

In November, the Endowment encourages the establishment of a 23-member task force to determine the needs of the Hispanic arts community in the U.S. and to recommend ways to strengthen its culture and relationship with the agency.

Livingston L. Biddle, Jr. is sworn in on November 30, 1977 as third Chairman of the Endowment: "The arts. . . embark us on the oceans of self-discovery. They quicken our awareness. They extend our imaginations. They sharpen our eyes and ears and minds toward opportunities for new insights."

Chairman Biddle stresses "access to the best—access for all Americans to art of the highest quality." During Fiscal 1978, he removes grant ceilings to give the advisory panels more discretion in recommending grant amounts. The agency's administration is now organized around three deputy chairmen: for Programs, Policy & Planning, and Intergovernmental Activities. He also places limits on the terms of office for program directors.

The Folk Arts Program, once part of Special Projects, is made a separate program to support the preservation and presentation of

traditional arts. The Opera-Musical Theater Program is created to help “broaden the concept of music theater and to make this art form available to an expanding audience.”

The Office of Minority Concerns is begun to act as liaison between the Endowment and minority arts groups and artists. The number of grant applications reaches nearly 20,000.

In the summer of 1978, the National Assembly of Community Arts Agencies, a committee within the Associated Councils of the Arts since the early 1970s, becomes an independent organization that represents the interests of local arts agencies. In 1982, it changes its name to the National Assembly of Local Arts Agencies.

William Shakespeare’s *The Tempest* at the Mark Taper Forum in Los Angeles. Featured in the 1978 production are (clockwise from bottom) Michael Bond, Stephanie Zimbalist, Brent Carver and Anthony Hopkins. *Photo by Jay Thompson.*

FISCAL YEAR

1979

OCT. 1, 1978–SEPT. 30, 1979

The Endowment budget stands at $149,585,000, and the agency involves more than 500 panelists and 325 staff members. Annual state appropriations for the arts have increased from $2.7 million in 1966 to more than $80 million. The number of local arts agencies has increased from about 150 in 1966 to some 2,000.

The Opera-Musical Theater Program is launched. The International Communications Agency (later the United States Information Agency) and the Arts Endowment agree to work together on American arts programs abroad.

The Goodman Theatre in Chicago mounted a 1979 revival of Richard Wright's powerful drama, *Native Son,* directed by Gregory Mosher and featuring Meshach Taylor as Bigger Thomas. *Photo courtesy The Goodman Theatre.*

The Music Program recognizes choruses and chamber music as separate categories of need and support. A National Council on the Arts/National Assembly of State Arts Agencies Joint Policy Commission is established to advise the National Council on policy issues involving the public arts agency partnership.

The Commonwealth Council for Arts and Culture of the Northern Mariana Islands becomes the 56th agency to receive annual Basic State Grant support. The second round of Challenge Grants is announced, and 102 awards totaling $30,730,500 are made to benefit 125 organizations.

In December 1978, the Endowment establishes a Task Force on Community Program Policy to examine and make recommendations on the relationship between the Endowment, state and local arts agencies and arts organizations.

The Meet the Composer program, started in 1979, has helped thousands of young artists work with composers in residence. Shown here is Robert Sierra, composer with the Milwaukee Symphony Orchestra, rehearsing high school students in his *Idilio. Photo courtesy Meet the Composer, Inc.*

Lorin Maazel and the Cleveland Orchestra in performance and on television. *Photo by Peter Hastings.*

FISCAL YEAR

1980

OCT. 1, 1979–SEPT. 30, 1980

The Endowment's budget is $154,610,000. A White House reception marks the 15th anniversary of the Endowment, and Chairman Biddle says: "Nothing is more enviable — or daunting — than the opportunity to make a practical reality out of a visionary dream. Yet today we see the phrases of the legislation that created the National Endowment for the Arts 15 years ago translated into goals, programs and accomplishments."

Spalding Gray, writer and performer, received an Endowment Fellowship in 1980. *Photo courtesy International Production Associates*.

The Inter-Arts Program formalizes its support of arts presenters, artists' colonies, services and interdisciplinary arts projects. The Folk Arts Program announces the establishment of National Heritage Fellowships to honor exemplary traditional artists. The Music Program offers support for festivals, recordings of American music, professional training, and solo recitalists. The Theater Program extends its support of playwrights, directors, designers and other theater artists through fellowships and the funding of residencies.

Short story writer extraordinaire Raymond Carver was the recipient of a Literature Program fellowship in 1980. *Photo courtesy of Tess Gallagher.*

The Office of Federal-State Partnership splits into two offices: State Programs, which gives block grants to state and regional arts agencies, and Partnership Coordination, which works with other Federal arts programs, state, regional and local arts agencies and professional arts organizations. The Artists-in-Schools Program evolves into the Artists-in-Education Program with grants to state arts agencies for artists' residencies in schools and other settings, pilot learning projects and other technical services.

The first Advancement Grants, ranging from $20,000 to $150,000, are given to a select group of Expansion Arts organizations that produce excellent work in their field but need help to develop as institutions.

At a White House reception for the arts on April 2, President Jimmy Carter says: "[G]overnment can provide nourishment to the ground within which these ideas spring forth from the seeds of inspiration within the human mind."

Two of America's legendary dancers, Pearl Primus (in *Hard Time Blues,* 1943), and Katherine Dunham (in *Rara Tonga,* 1937) bridge the generations as choreographers in the early 1980s. *Photos by Gjon Mili, courtesy Joe Nash Dance Collection.*

FISCAL YEAR

1981

OCT. 1, 1980–SEPT. 30, 1981

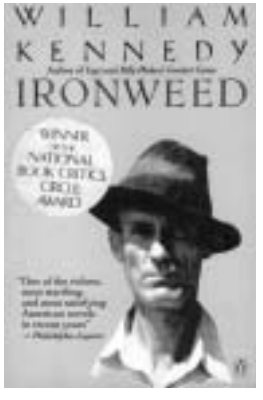
The Endowment's budget is $158,795,000. The agency is reauthorized through Fiscal Year 1985. The Media Arts Program launches support on a regional basis for individual media artists. A record number of applications to the agency—27,000—is received.

After the inauguration of President Ronald Reagan, the White House Conference on Aging is held on February 1–3, 1981. The Endowment sponsors a symposium focusing on the demand for and character of arts and humanities programs for older Americans.

Poet, essayist and novelist Annie Dillard received a Literature Program Fellowship in 1981. *Photo by Rollie McKenna.*

On June 5, 1981, President Reagan appoints a Presidential Task Force on the Arts and Humanities to review the purposes, activities and records of the Arts and Humanities Endowments. Co-chaired by actor Charlton Heston, Hanna H. Gray, President of the University of Chicago, and Daniel J. Terra, Ambassador-At-Large for Cultural Affairs, the Task Force is asked to find methods of increasing private support for the arts and humanities. It is also charged with finding ways to bring more non-governmental professionals, private groups and individuals into the Endowment's decision-making process and to recommend ways to improve the management, organization and structure of the two Endowments and the Federal Council on the Arts and the Humanities.

The Vietnam Veterans Memorial, designed by architect Maya Lin, was made possible through the wisdom of a Design panel at the Arts Endowment. *Photo courtesy Cooper Lecky Architects.*



Novelist William Kennedy credits his 1981 Fellowship from the Literature Program with allowing him to complete his prize-winning novel, *Ironweed. Cover courtesy Penguin Books.*

FISCAL YEAR

1982

OCT. 1, 1981–SEPT. 30, 1982

Due to the rising Federal budget deficit, the Endowment's budget is cut 10 percent to $143,456,000.

The first National Heritage Fellowships in the Folk Arts honor 15 outstanding folk artists. Later that fall, with the help of Endowment grants, the National Assembly of State Arts Agencies publishes *All in Order: Information Standards for the Arts*, which includes the National Standards for Arts Information Exchange. The Standards provide a basis for coordinated information management in the arts.

The great Dizzy Gillespie was honored in 1982 with the American Jazz Masters award from the Music Program. *Photo by Martin Cohen.*

On October 14, 1981, at a White House luncheon, President Reagan introduces to the Presidential Task Force on the Arts and the Humanities Frank Hodsoll, Deputy Assistant to the President, as his nominee for Chairman of the Arts Endowment. The Task Force Report recommends that the existing structure of the Endowments be kept; that the professional panel review systems be continued; that adjustments in the tax code be made to stimulate private philanthropy; and that coordination and cooperation among Federal, state and local arts agencies be strengthened.

Georgie Sicking of Fallon and Richard Smith of Carson City share their verses at the Cowboy Poetry Gathering, an annual event in Elko, Nevada, supported through the Folk & Traditional Arts Program. *Photo by S.R. Hinrichs.*

In accepting the Task Force Report, President Reagan says: "The Endowments, which began in 1965, account for only 10 percent of the donations to the arts and scholarship. Nonetheless, they have served an important role in catalyzing additional private support, assisting excellence in arts and letters, and helping to assure the availability of arts and scholarship."

On November 13, 1981, following Senate confirmation, Frank Hodsoll is sworn in as the fourth Chairman of the Endowment by Chief Justice Warren E. Burger. Former Chairmen Stevens, Hanks and Biddle are present for the ceremony, which occurs at the beginning of the 70th meeting of the National Council on the Arts. Chairman Hodsoll stresses that the Endowment's mission is to "foster the excellence, diversity and vitality of the arts and to help

broaden the availability and appreciation of such excellence, diversity and vitality." Hodsoll also prepares for longer-range support of the Challenge and Advancement Programs, improving and streamlining the Endowment's administration and strengthening the public-private partnership.

On June 15, 1982, President Reagan establishes the President's Committee on the Arts and the Humanities to help stimulate increased private support and to promote recognition of excellence in these fields. The Committee is comprised of up to 34 Federal and non-Federal members. Its Chairman is Andrew Heiskell, and the Vice Chairmen are Armand S. Deutsch and W. Barnabas McHenry.

The National Heritage Fellowships were initiated in 1982. Among the first honorees was santos maker George Lopez of Cordova, New Mexico. *Photo by T. Harmon Parkhurst, courtesy Museum of New Mexico.*

FISCAL YEAR

1983

OCT. 1, 1982–SEPT. 30, 1983

The Endowment's budget rises slightly to $143,875,000. President Reagan says: "We support the work of the National Endowment for the Arts to stimulate excellence and make art more available to more of our people."

The Endowment initiates the Test Program of Support for Local Arts Agencies, to encourage more local government support for the arts while improving administration and planning. The Literature Program starts a project that publishes short stories in newspapers.

Curriculum-based, sequential arts education from kindergarten through 12th grade becomes a priority for Chairman Hodsoll. A series of regional meetings is scheduled, and discussions with the J. Paul Getty Trust and others are begun to bring television more directly into the arts education process.

The Challenge II Program is begun, and previous Challenge Program recipients are eligible again for support. The purpose of Challenge II is to stimulate improved balance sheets for the very best arts institutions. Advancement Grants are opened up to all the discipline fields. A new Dance on Tour Initiative begins in the Inter-Arts Program to assist state and regional arts agencies in increasing dance presentations nationwide. The Visual Arts Program begins assisting regional arts organizations in the provision of fellowships for emerging visual artists.

On January 7, 1983, the Endowment's second Chairman, Nancy Hanks, dies after a long battle with cancer. Three weeks later, on January 26, President Reagan requests Congress to name the Old Post Office complex, which is to be the new home of the two Endowments, the Nancy Hanks Center. On February 15th, the President signs Public Law 98-1, the first bill of the new Congress, stating: "This designation is particularly apt since the renovation of the Old Post Office, its occupancy this year by Federal cultural agencies and commercial enterprises and its exhibits are due in large measure to the foresightedness, persuasiveness, intellect and vigor of Nancy Hanks."

A visitor at the Museo del Barrio in New York takes in the special exhibition on African influences in Puerto Rican art. *Photo by Jose Gomez.*

The Old Post Office Building is dedicated as the new home of the two Endowments, the President's Committee on the Arts and the Humanities, the Institute of Museum Services, and the Advisory Council on Historic Preservation on April 19, 1983.

At a White House luncheon on May 17 organized by the President's Committee, President Reagan honors 12 artists and patrons for service to the arts. The President also asks Frank Hodsoll to explore with Congress the possibility of creating a medal to honor artists and patrons of the arts.

The first National Symposium on Access to Cultural Programs for disabled and older individuals is sponsored by the Endowment and held July 13–16 at Indiana University in Bloomington.

A 1983 Fellowship from the Literature Program helped novelist Bobbie Ann Mason write *In Country,* a prize-winning novel that was later made into a motion picture. *Cover courtesy Harper & Row, Publishers.*

FISCAL YEAR

1984

OCT. 1, 1983–SEPT. 30, 1984

The Endowment's budget is $162,223,000. Working in collaboration with the American Film Institute, the Endowment helps establish the National Center for Film and Television Preservation.

The Locals Test Program, in its first year of operation, distributes $2 million in Federal funds, which are to be matched by $9.7 million in newly appropriated state and local funds. Folk Arts Apprenticeships are begun through state arts agencies. The Theater Program begins a new Ongoing Ensembles category to assist groups of theater artists working together over time. The Dance Program starts a project placing choreographers with repertory dance companies to create new work. A Touring-Commissioning Initiative for major interdisciplinary work is begun in the Inter-Arts Program. The Office of International Activities is formalized.

Excellence in Federal design achievements, such as the design for the Linn Cove highway, were recognized by the first Presidential Design Awards in 1984.

Sam Maloof, an artist who works in wood, received an Endowment Visual Arts Fellowship in 1984 and a MacArthur Fellowship in 1985. *Photo courtesy of the artist.*

The American Association of Fundraising Counsel reports that in 1983 private contributions to cultural activities increased to $4.08 billion, an increase of 36 percent and $1 billion over 1981. Individuals continued in 1983 to provide the bulk of this support.

Carmen de Lavallade and Leo by Moneta J. Sleet, Jr. (1960) was part of the exhibition "A Century of Black Photographers" at Atlanta's High Museum of Art in 1984.

On May 31, 1984, President Reagan signs into law legislation for the National Medal of Arts, authorizing the President to award up to 12 medals a year to "individuals or groups who in the President's judgment are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States." The Medals are to be based on recommendations of the National Council on the Arts.

FISCAL YEAR

1985

OCT. 1, 1984–SEPT. 30, 1985

The National Endowment for the Arts is 20 years old. Its budget is $163,660,000. The Expansion Arts Program starts a Community Foundation Initiative to secure new private funds for smaller arts organizations. The Music Program consolidates and strengthens its support for music presenters nationwide.

On December 11, 1984, Charlton Heston is appointed as Chairman of the Arts Endowment's 20th Anniversary Committee, created to focus attention on the growth of public-private partnership support for the arts since the Endowment's founding in 1965. In January 1985, First Lady Nancy Reagan agrees to serve as Honorary Chair of the Committee, which includes leading artists and arts patrons who have served as members of the National Council on the Arts.

Sharon Lockwood, Wilma Bonet and Audrey Smith, part of the San Francisco Mime Troupe, perform *Women Who Work in the Steelmills* in a 1985 production. *Photo by Jeffrey Blankfort.*

President Reagan presents the first Presidential Design Awards to 13 Federal projects in a variety of design areas. At a ceremony on January 30, 1985, the President states: "I believe it is fair to say that good design unites art with purpose, and is an essential part of all that goes to make our nation without peer."

Arts,

s 20th anniversary

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During the Academy Awards presentation on March 25, 1985, the National Endowment for the Arts receives a special "Oscar" for its 20-year service to the arts. The first National Medals of Arts are presented on April 23, 1985 to seven artists and five arts patrons at a White House luncheon.

On August 3, 1985, the National Council on the Arts reviews a concept paper on arts education which proposes broadening the scope of the Artists-in-Education Program. The primary objective

of the proposed change is to encourage arts education as a basic part of the curriculum, kindergarten through high school.

Choreographer Mark Morris, recipient of a 1985 Dance Program Fellowship, in *One Charming Night. Photo by Lois Greenfield.*

During the presentation of the "Emmy" Awards on September 22, 1985, the National Academy of Television Arts and Sciences recognizes the Arts Endowment on its 20th Anniversary. President Reagan recognizes National Arts Week, September 23–29, to celebrate the arts on the occasion of the Endowment's 20th anniversary. Frank Hodsoll is nominated for a second term as Chairman.

On September 29, 1985, the National Endowment for the Arts celebrates its 20th anniversary.

Tlingit performer Gary Waid beats the raven and eagle drum for the Naa Kahidi Theater, celebrating Native Alaskan culture, under the aegis of the Sealaska Heritage Foundation. *Photo courtesy of Naa Kahidi Theatre.*

FISCAL YEAR

1986

OCT. 1, 1985–SEPT. 30, 1986

The Endowment's budget is reduced to $158,822,240 pursuant to the Balanced Budget and Emergency Deficit Control Act of 1985. On December 20, 1985, the Endowment is legislatively reauthorized through Fiscal 1990. More than 4,500 grants are made for an aggregate of $146.6 million. Nearly 600 panelists convene to make the first round of recommendations.

A 1986–87 grant to the Playwrights Horizons Theater supported the creation of Alfred Uhry's *Driving Miss Daisy.* Shown here are Darrie Lawrence and William Hall, Jr. in the Repertory Theatre of St. Louis's 1991 production. *Photo courtesy of Repertory Theatre of St. Louis.*

Buying Time, an anthology celebrating 20 years of writing by Literature Program Fellowship recipients, is published by Graywolf Press.

The Office for Special Constituencies in partnership with arts service organizations publishes three books: *Design for Aging*, *Profiles in the Arts*, and *The Arts and 504*, which serve as tools for arts organizations to reduce physical, attitudinal and programmatic barriers keeping older and disabled Americans from participating fully in the arts.

The Media Arts Program funds a new television series on American artists, *American Masters*. Its first season includes profiles of architect Philip Johnson, writer Katherine Anne Porter, comic Charlie Chaplin, singer Billie Holiday, musical director James Levine, composer Aaron Copland, painters Thomas Eakins and Georgia O'Keeffe, and playwright Eugene O'Neill. It also features the collaborative process among playwright Arthur Miller, director Volker Schloendorff and the cast of the film version of *Death of a Salesman.*

Traditional artist Bea Coaxum exhibits her hand-crafted baskets woven with Georgia Sea Island grass.

Chairman Hodsoll announces that beginning in FY 1988, the Artists-in-Education Program will be broadened with the goal of encouraging serious and sequential study of the arts as a part of basic education. In the first year of the AIE Program's new category of Arts-in-Schools Basic Education Grants, 42 states apply for support.

FISCAL YEAR

1987

OCT. 1, 1986–SEPT. 30, 1987

The Endowment's budget is $165,281,000. The NEA's *Research Division Note #28* reports that for two years running, admission receipts for nonprofit performing arts events exceed those for spectator sports.

The National Assembly of State Arts Agencies reports that state arts appropriations for Fiscal Year 1987 reach $216.6 million, a record high. The National Assembly of Local Arts Agencies estimates that city and county government support of the arts will increase 109 percent from 1986 to 1988.

A student from the All-City High School Orchestra receives pointers from New York Philharmonic violinist Judith Nelson prior to their 1987 joint concert. *Photo by Carol Bernson.*

The Dance Program supports reconstructions of Nijinsky's and Stravinsky's ballet *The Rite of Spring*, which had not been performed in 75 years, by the Joffrey Ballet.

During the National Medal of Arts ceremonies on June 18, 1987, President Reagan says: "Why do we, as a free people, honor the arts? The arts and the humanities teach us who we are and what we can be. They lie at the very core of the culture of which we're a part, and they provide the foundation from which we may reach out to other cultures so that ours may be enriched by—as well as itself enrich—other enduring traditions. We honor the arts not because we want monuments to our own civilization, but because we are a free people. The arts are among our nation's finest creations and the reflection of freedom's light."

The Endowment established the Mayors Institute on City Design in 1987, bringing together civic and design professionals to enhance the quality of the built environment. Here Alexandria, Virginia mayor Patricia Ticer explains a proposed railyard redevelopment to Macon, Georgia mayor Tommy Olstead (L) and real estate developer John Clark. *Photo by Daniel Grogan Photography.*

FISCAL YEAR

1988

OCT. 1, 1987–SEPT. 30, 1988

The Endowment's budget is $167,731,000.

Singing in a role written especially for her, mezzo-soprano Frederica von Stade stars in the Dallas Opera's world premiere of Dominick Argento's *The Aspern Papers,* broadcast on the PBS series *Great Performances* in 1988. *Photo by Phil Schexnyder.*

In March 1988, the first 16 state arts agency planning grants are made, fostering collaboration with state education agencies to make the arts more basic in education.

In May 1988, the Endowment publishes *Toward Civilization*, which argues that basic arts education is suffering serious neglect in the United States. This two-year study on the teaching of the arts in our nation's schools warns, "the artistic heritage that is ours, and the opportunities to contribute significantly to its evolution, are being lost to our young people." More than 180,000 copies are sold or distributed.

The Arts in America, an inventory of the nation's artistic resources, is published by the NEA in the fall. Previous NEA sources of statistical data prove helpful in its publication: *A Sourcebook of Arts Statistics: 1987* and the 1982 and 1985 surveys of public participation in the arts.

The Inter-Arts Program initiates, with support from the Rockefeller Foundation, the National Task Force on Presenting and Touring the Performing Arts. Administered by the Association of Performing Arts Presenters, its goal is to help strengthen the field of presenting and relationships among presenting organizations, artists, audiences and communities.

B.D. Wong and John Lithgow in *M. Butterfly,* the Broadway success by David Henry Hwang, a Theater Program Playwrights Fellowship recipient. *Photo courtesy Eugene O'Neill Theater.*

An extensive evaluation of the Test Program of Support for Local Arts Agencies confirms the capacity of Federal dollars to increase public arts funding at state and local levels. The Endowment establishes the Locals Program as a full Endowment program. The

Sister Rosalia Haberl, a German-American bobbin lacemaker, was one of 12 recipients of the 1988 National Heritage Awards supported through the Folk & Traditional Arts Program.

pilot stage of the program, begun in 1983, saw an Arts Endowment investment of $6 million generate $24.9 million from city and county governments and $16.5 million from state arts agencies and other sources.

The Challenge III Program is inaugurated, providing $9.1 million in grants for 25 projects throughout the country for their ability to advance the arts nationally.

Louisville Orchestra Music Director Lawrence Leighton Smith in a rehearsal with Isaac Stern for the 1988 opening gala concert. *Photo by Richard Bram.*

FISCAL YEAR

1989

OCT. 1, 1988–SEPT. 30, 1989

The Endowment's budget is $169,090,000.

Chairman Hodsoll resigns on February 28, 1989 after serving nearly eight years. Hugh Southern is appointed Acting Chairman.

The Expansion Arts Program begins a Rural Arts Initiative, helping state arts agencies to regrant funds for strengthening rural arts organizations. Similarly, the States Program begins awarding small grants of up to $25,000 for projects developed by state arts agencies in response to the needs of rural communities. The States Program also begins an effort to encourage new collaborations between the states and regions and the Endowment's discipline programs.

Musician Phil Baker enjoys a laugh with students in a concert in Clear Lake, South Dakota, as part of the 1989 Touring Arts Teams, a rural arts initiative funded by the Endowment. *Photo courtesy South Dakota Arts Council.*

International Activities are strengthened and made a part of the Office of Policy, Planning and Research. Dance on Tour, an effort jointly funded by three Endowment Programs, helps states and regions to sponsor dance company residencies and performances, particularly in smaller communities nationwide.

In the spring of 1989, controversy over two photographers' works that appeared in institutions funded by the Arts Endowment begins a public debate over the types of projects supported by the agency. An Independent Commission to review the process by which the Endowment distributes grants is established by Congress. A House-Senate conference committee bars the funding of art that is "obscene," as defined by the Supreme Court's 1973 *Miller v. Sullivan* decision.

The acclaimed documentary film *Hoop Dreams,* directed by Steve James, received Media Arts Program support in 1989, five years before it was released. *Photo courtesy of Fine Line Features.*

FISCAL YEAR

1990

OCT. 1, 1989–SEPT. 30, 1990

In its 25th year, the Endowment's budget rises to $171,255,000.

John Frohnmayer is sworn in as the fifth Chairman of the National Endowment for the Arts in October 1989.

At a ceremony in the White House on November 17, 1989, President Bush awards the National Medals of Arts, noting: "Art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else—from new perspectives. And instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians."

American Jazz Master Cecil Taylor works with students at the New England Conservatory as part of a 1990 Music Program grant. *Photo by Denise Marcotte.*

In a speech at the Corporate Council for the Arts in Seattle on June 29, 1990, Chairman Frohnmayer says: "In this technological age, we must prepare our schools to help our children understand and appreciate the aesthetic dimension of our lives. We must be prepared to use creativity not as an adjunct to our education, but as its central component, because creativity will be the currency of the 21st century."

On July 9–10, 1990, the Endowment and the Mid Atlantic Arts Foundation convene the first regional conference devoted to access, bringing together 260 arts administrators to discuss ways to make the arts more available to older and disabled individuals.

In the studios of Boston's WGBH, Margot Stage narrates a Descriptive Video Services script for *The American Experience.* Descriptive Video Services, funded through an Endowment Challenge Grant, provides narrative links for the blind. *Photo courtesy WBGH.*

Senior Fellowships in Literature are awarded to poet Denise Levertov and prose writer Wallace Stegner in recognition of their achievements.

Charles Johnson, a 1980 Literature Fellowship recipient, won the National Book Award for his 1990 novel *Middle Passage. Cover courtesy Antheneum.*

FISCAL YEAR

1991

OCT. 1, 1990–SEPT. 30, 1991

The Endowment's budget is $174,080,737.

On November 5, 1990, Congress reauthorizes the Endowment for Fiscal Years 1991 through 1993. Twenty-five percent of program funds are reserved for state and regional arts agencies and another five percent is set aside for these agencies to address the needs of underserved communities, particularly in rural and inner-city areas. New emphasis is placed on arts education.

The Angel (Ellen McLaughlin) appears to foreshadow amazing events in the 1991 world premiere of *Angels in America* at San Francisco's Eureka Theater, supported through the Theater Program. *Photo courtesy Eureka Theater.*

Panel reforms remove even the appearance of conflicts of interest on the part of the Endowment's panelists. Modified panel structures, including split panels and multi-year applications, are adopted. Consequently, the number of panelists grows from 792 in 1990 to 947 in 1991. The Chairman is granted authority to approve all applications except those on which the Council makes a negative recommendation.

The Endowment publishes *Arts on Television: 1976–1990*, a history of the Media Arts Program's Arts on Television category that has supported dozens of series and individual programs on public television. In addition, a report co-funded by the Dance Program and the Andrew W. Mellon Foundation, *Images of American Dance: Documenting and Preserving a Cultural Heritage*, is distributed, pointing to the urgency of coordinated efforts to document and preserve America's unique dance heritage.

Cornerstones Community Foundation has received long-time Design Program support to save historic adobe churches in New Mexico, such as the Apostal Santiago in Maes, San Miguel County. *Photo by Jim Gautier.*

Students join Nelson Sosa during a performance of Latin American music in a program of Urban Gateways: The Center for Arts in Education. *Photo by Avis Mandel.*

FISCAL YEAR

1992

OCT. 1, 1991–SEPT. 30, 1992

For the sixth consecutive year, the Endowment's budget rises slightly to $175,954,680. Chairman Frohnmayer resigns effective April 30, 1992. From May 1992 through January 19, 1993, Anne-Imelda Radice is Acting Chairman.

Throughout 1991, staff from the Inter-Arts Program meet with hundreds of artists, presenters and representatives of service organizations to gather their views on a new program to present the performing arts and commission new work. In January 1992, Inter-Arts becomes the Presenting & Commissioning Program.

Working with young students at the drums, jazz percussionist Max Roach shows how different rhythmic patterns can be layered to create a composition in part six of *Behind the Scenes,* the first national television series for children on the visual & performing arts. *Photo by Martha Swope Associates/Carol Rosegg.*

In January 1992, the Endowment publishes a set of brochures developed for the parents of young children through a cooperative effort with five national arts education associations. The brochures contain helpful ideas to get children involved in the visual arts, music, dance, theater and creative writing.

The Chamber Music Rural Residency Pilot Program sends chamber ensembles featuring young musicians to live and work in rural communities in Iowa, Kansas and Georgia.

Dance (first version), a 1909 painting by Henri Matisse, was part of a special exhibition of the master Impressionist mounted by the Museum of Modern Art, New York. *Photo by Eric Pollitzer. Collection, The Museum of Modern Art, New York. Gift of Nelson A. Rockefeller in honor of Alfred H. Barr, Jr.*

The Chamber Music Rural Residency Program sent small ensembles to live, work and perform in rural communities in Kansas, Iowa and Georgia in 1992. Pictured is the Ying Quartet in Jessup, Iowa. *Photo courtesy Cedar Arts Forum.*

FISCAL YEAR

1993

OCT. 1, 1992–SEPT. 30, 1993

The Endowment's budget is $174,459,382. With the inauguration of President William Clinton, a new administration begins. During much of this period the function of chairman resides with Madeleine Kunin, Deputy Secretary of Education, who delegates practical, day-to-day authority to Ana M. Steele, Acting Senior Deputy Chairman.

The Office of International Activities becomes the International Program. Through its partnerships as well as direct grants, the International Program provides funding for 185 projects in 1993. One of its first concrete achievements is the creation of the U.S./Canada/Mexico Creative Artists' Residencies. ArtsLink, which fosters exchanges by U.S. artists and arts administrators and their counterparts in Eastern and Central Europe and the former Soviet Union, is expanded.

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In cooperation with the Institute of Museum Services, the Endowment funds *The Accessible Museum*, a guide to model programs of accessibility for disabled and older people published by the American Association of Museums. The agency publishes *Dancemakers*, a research study on the dire economic straits of choreographers, and *Generation of Fellows*, an anecdotal history of the impact of Endowment grants to individual artists. *Moving Around: Partnerships at Work in Dance on Tour,* published for the Endowment by Dance/USA, summarizes successful dance touring projects by dance companies and presenters.

The Fisk Jubilee Singers, in their 1871 inaugural tour, became the first group to bring the spiritual to the concert stage. Their story is told as part of National Public Radio's 26-part series *Wade in the Water: African American Sacred Music Traditions,* supported through the Media Arts Program. *Photo courtesy of Fisk University Archives.*

The Bill T. Jones/Arnie Zane & Company dancers tour the country to sold-out performance halls. *Photo courtesy Walker Art Center.*

FISCAL YEAR

1994

OCT. 1, 1993–SEPT. 30, 1994

For Fiscal Year 1994, the Endowment's budget stands at $170,229,000.

On October 8, 1993, Jane Alexander is sworn in by Supreme Court Justice Sandra Day O'Connor as the sixth Chairman of the Arts Endowment. As part of her pledge to Congress, she sets out to survey the state of the arts in America. Within her first 14 months in office, Chairman Alexander visits 130 different communities in all 50 states and Puerto Rico.

The first federally sponsored national arts conference, *Art-21: Art Reaches into the 21st Century,* is held in Chicago, Illinois, April 14–16, 1994. Over 1,100 participants meet to discuss national arts policy centered around four themes: "The Artist in Society," "Lifelong Learning through the Arts," "The Arts and Technology," and "Expanding Resources for the Arts." President Clinton addresses the conference via video: "Each of us is born into a society that passes along its values through its culture. And that's why the National Endowment for the Arts was established three decades ago: to enliven creative expression and to make the arts more accessible to Americans of all walks of life."

An economic impact study published by the National Assembly of Local Arts Agencies estimates that the nonprofit arts industry annually generates 1.3 million jobs, $36.8 billion in expenditures, $790 million in local government tax revenues, $1.2 billion in state government tax revenues, and $3.4 billion in Federal tax revenues.

Fiddle students pose for a group portrait at the Augusta Heritage Center, Davis and Elkins College in West Virginia. *Photo by Mark Crabtree.*

The arts are among the first disciplines to develop educational goals and standards as part of the Goals 2000 education reforms, and they are published as the *National Standards for Arts Education*. A consortium of national arts education associations, in conjunction with the Endowment, focuses on what every young American should know and be able to do in dance, music, theater and the visual arts. The Goals 2000 Arts Education Planning Process begins in the summer of 1994.

Design for Accessibility: An Arts Administrator's Guide is introduced on July 28, 1994, the fourth anniversary of the Americans with Disabilities Act. Produced in partnership with the National Assembly of State Arts Agencies (NASAA), the book assists Endowment grantees and others in making their programs and

facilities fully accessible to people with disabilities and older adults. The Arts Endowment and NASAA disseminate 800 free copies of the *Guide* to grantees through the state arts agencies.

The Research Division publishes *Trends in Artist Occupations: 1970–1990,* which uses U.S. Census figures to show a 127 percent increase in the number of artists over that 20 year period, for a total of over 1.67 million artists in the U.S.

In Chicago, banners for *Art-21: Art Reaches Into the 21st Century,* the first national conference on the arts sponsored by the Federal government, are displayed. *Photo by Eric Futran.*

FISCAL YEAR

1995

OCT. 1, 1994–SEPT. 30, 1995

The National Endowment for the Arts is now 30 years old. The Endowment's budget is $162,311,000, following successive reductions by Congress, including a rescission in funds late in the year. The Endowment's staff is being reduced as well.

On October 13, 1994, at a luncheon in honor of the National Medal of Arts recipients, Chairman Alexander names all the former members of the National Council on the Arts as Ambassadors for the Arts.

Designers and civic leaders discuss options for the rebuilding of downtown Oklahoma City after the bombing of the Murrah Federal Building as part of a charrette organized and run by the Design Program.

Congressman Ralph Regula (R-OH) assumes Chairmanship of the House Appropriations Subcommittee with responsibility for the Endowments. Senator Slade Gorton (R-WA) assumes Chairmanship in the Senate.

The International Program publishes *World Arts: A Guide to International Arts Exchange* and makes the information available through on-line technology. The Special Constituencies Office is re-named the Office of AccessAbility to reflect its mission of making the arts more accessible to all Americans. The Office of Policy, Planning and Research is re-organized as the Office of Policy, Research and Technology, and plans commence to create an Endowment site on the World Wide Web.

Turtle Mountain Chippewa John LaFountaine during his week-long Arts Plus artist-in-schools residency at Warren Elementary in Helena, Montana under the auspices of Helena Presents. *Photo courtesy Helena Presents.*

On January 23, 1995, the series *American Cinema* premieres on public television as part of the Endowment's millennium celebration of American art in the 20th century.

Congress begins deliberations on reauthorization of the Arts and Humanities Endowments and the Institute of Museum Services. At a Congressional hearing on the future of the Arts Endowment,

Chairman Alexander declares: “A great nation supports and encourages the education of *all* its people. A great nation recognizes that the life of the spirit, of the human mind, is what endures through the passing on from generation to generation a heritage that says: this is who we are, this is who we were, and this is who we will be in days to come. That heritage is manifested through the arts, the humanities and the sciences. That heritage is what we seek to keep alive at the Endowment for the Arts.”

Chairman Alexander accepts a Tony Award on behalf of the agency in recognition of the Endowment’s role in the growth of regional theater in the U.S.

Based on funding levels appropriated by Congress, the Endowment begins planning for a major re-structuring.

For the first time in its history, the National Heritage Fellowship awards presentation is held at the White House, hosted by First Lady Hillary Rodham Clinton.

On September 29, 1995, the Endowment celebrates its 30th anniversary.

Ceramic students attempt slab work in the studios of the Manchester Craftsmen’s Guild on the north side of Pittsburgh. *Photo by Lonnie Graham.*

FISCAL YEAR

1996

OCT. 1, 1995-SEPT. 30, 1996

1996 is a pivotal year for the National Endowment for the Arts. The budget is cut by 39 percent to $99.5 million – down from $162.5 million the previous year. With a backdrop of concern about a balanced budget, artistic expression and the grantmaking process, Congress debates the appropriate Federal role for arts funding.

The Repertory Dance Theatre of Salt Lake City, which received one of 118 Dance Program grants in 1996, performs the *Utah Centennial Landscape Suite. Photo by Kristan Jacobsen, Deseret News.*

After a year-long budget battle with the President, which includes two Federal government shutdowns, Congress votes to phase out funding for the agency over a two-year period. The House of Representatives announces a plan to eliminate the Endowment.

The agency reorganizes itself and the staff is cut by 47 percent, from 279 to 148.

Congress places specific prohibitions on the agency. All individual artist grants are eliminated with the exception of Literature Fellowships. The honorific National Heritage Fellowships and American Jazz Masters awards are retained. Congress also prohibits seasonal or general operating support grants, allowing only project support to organizations. Restrictions are imposed on allowing grantees to subgrant to third party organizations and artists.

The agency restructures its grantmaking operation from 17 discipline-based programs to four categories: 1) Creation & Presentation; 2) Heritage & Preservation; 3) Education & Access; and 4) Planning & Stabilization. Applicants are limited to one proposal per year.

Lindsay Cummings portrays the orphaned Addie Loggins in the musical *Paper Moon* at the Goodspeed Opera House, recipient of an Opera-Musical Theater grant, in East Hadaam, Connecticut. *Photo by Diane Sobolewski.*

The Endowment unveils its World Wide Web site, providing detailed application guidelines, staff listings, research materials and links to other arts information sites.

New Leadership Initiatives create collaborative partnerships of national significance with other Federal agencies, arts organizations and foundations, such as an agreement with the U.S. Forest Service to support arts programs in rural areas.

Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk, a joint research publication of the Endowment and the President's Committee on the Arts and the Humanities, is released at a White House ceremony. The study reveals how local artists and educators can help turn around the lives of young people.

The Rockefeller Foundation publishes the report *Looking Ahead: Private Sector Giving to the Arts and the Humanities*, summarizing funding trends to cultural organizations. It states that, despite significant growth in foundation giving in the 1980s, the National Endowment for the Arts remains the largest, single funder of the arts in the United States.

The *Open Studio* project in partnership with the Benton Foundation is established, bringing free public Internet access to arts organizations in all 50 states and establishing a mentoring program for artists and arts organizations to develop and maintain Web sites.

The New Hampshire Symphony Orchestra, recipient of a 1996 grant, performs under James Bolle at the Sainte Marie Church in Manchester. *Photo by Tom Stearns.*

FISCAL YEAR

1997

OCT. 1, 1996-SEPT. 30, 1997

The agency receives an appropriation equal to the prior year at $99.5 million.

Fiscal Year 1997 marks the first year the changes mandated by Congress and planned by the Endowment's administration the previous year are implemented.

The African-American Dance Ensemble of Durham, North Carolina dances in the lamban style, indigenous to the Sene Gambis area of West Africa. The Ensemble received a Heritage & Preservation grant in 1997. *Photo by Rebecca Lesher.*

The various grant programs through which the designated state and regional arts agencies had previously received funds – Basic State Grants, Arts-in-Education Partnership Grants, and Underserved Communities Set-Aside Grants – are consolidated into Partnership Agreements.

President William Jefferson Clinton acknowledges the arts in his 1997 State of the Union address, challenging "…all Americans in the arts and humanities to join with our fellow citizens to make the year 2000 a national celebration of the American spirit in every community – a celebration of our common culture in the century that has passed, and in the new one to come in a new millennium, so that we can remain the world's beacon not only of liberty, but of creativity…"

Jane Dumas, Celia Silva and Manuela Aguiar from tribe Kumeyaay are twining with the juncus technique at the June 1997 California Indian Basketweavers Gathering in Thousand Oaks, California, supported by an NEA grant. *Photo by Linda Yamane.*

Through a $225,000 Leadership Initiative, the Arts Endowment helps the YMCA establish literary arts centers in neighborhoods across the country through the YMCA's National Writer's Voice program.

The President's Committee on the Arts and the Humanities issues *Creative America*, a report about the importance of the arts and humanities for a democratic society. It calls for a national Millennium Initiative celebrating and strengthening support for the nation's cultural life at the turn of the millennium.

The Endowment releases *Artists in the Work Force: Employment & Earnings.* The study indicates that the number of working artists has increased 127 percent since 1970. It also reports that artists earn less than other professionals and frequently work more than one job to stay above the poverty line, despite averaging over four years of college education.

Six regional summits boosting cultural tourism are launched to forge partnerships between the tourism industry and the cultural community. The Endowment works with a cadre of federal agencies, national service organizations and corporations to promote and strengthen cultural tourism.

The Endowment publishes *Imagine,* a resource and information guide to help parents provide arts education to their children.

Wenyi Hua, internationally regarded as the premier artist in kunqu, one of China's oldest and most refined forms of opera, and recipient of a 1997 National Heritage Fellowship. *Photo courtesy of Wenyi Hua.*

FISCAL YEAR

1998

OCT. 1, 1997-SEPT. 30, 1998

After a House vote to eliminate the Endowment's funding, a House-Senate conference finalizes the Fiscal Year 1998 budget at $98 million.

Congress mandates that state arts agencies receive 40 percent of agency program funds, up from 35 percent. Congress also imposes a 15 percent cap on total grant funds awarded to organizations in any one state, excluding projects of national or multi-state significance. It further mandates the National Council on the Arts be reduced from 26 to 20 persons, with six being Members of Congress who serve in a non-voting, ex-officio capacity. Congressional representatives first attend a National Council meeting in March.

Voices of Youth project interns display their work at the Western Folklife Center in Elko, Nevada. The Center received a 1998 grant to train sudents from Nevada Basque, ranching, mining and Native American communities in photography and sound recording. *Photo by Bruce Hucko.*

Jane Alexander, Chairman of the Endowment since 1993, steps down at the end of her four-year term in October. She states, "It was a great privilege to be front and center to the kaleidoscope of the arts in America." Kathryn Higgins, U.S. Department of Labor Deputy Secretary, becomes Acting Chairman and Scott Shanklin-Peterson, Senior Deputy Chairman, manages ongoing operations.

William J. Ivey is nominated by President Clinton to be the seventh Chairman of the Arts Endowment and is confirmed unanimously by the Senate. He is sworn into office on May 28, 1998.

ArtsREACH, a new pilot program, encourages community partnerships between arts and non-arts organizations to develop or implement cultural plans. It offers direct grants in twenty states where organizations received five or fewer such grants in the last two years.

Architect Frank Gehry receives the 1998 National Medal of Arts from President Bill Clinton and First Lady Hillary Rodham Clinton at a White House ceremony. *Photo by Neshan Naltchayan for the National Endowment for the Arts.*

The *1997 Survey of Public Participation in the Arts* is released. It indicates that

Americans enjoy the arts in record numbers: 50 percent of America's citizens, or 97 million people, attended an arts activity during the previous year.

The Folk & Traditional Arts Infrastructure Initiative addresses the needs of folk arts practitioners by providing funds for field research, professional staff support and folk art exhibitions and performances nationwide.

The Guthrie Theater in Minneapolis presents *The Venetian Twins* in a production supported by a 1998 Creation & Presentation grant. *Photo by Michael Daniel.*

On June 25, 1998, the U.S. Supreme Court issues its ruling in the case of *NEA v. Finley*. The 8-1 decision determines that the statute mandating the Endowment to consider "general standards of decency and respect for the diverse beliefs and values of the American public" in awarding grants is constitutional. The NEA continues its implementation of the statute through its panel review system that includes persons representing culturally diverse points of view.

The NEA releases its *American Canvas* report, summarizing six privately funded forums across the country that convened representatives from the arts, education, business, government, consumer organizations, civic groups, religious organizations and foundations. It calls on artists and communities to expand the definition of American culture, support the nonprofit arts, develop innovative partnerships, meet community needs, and educate young people in the arts.

The Office of AccessAbility organizes the first national forum on careers in the arts for people with disabilities, in cooperation with the U.S. Department of Health and Human Services, Social Security Administration and John F. Kennedy Center for the Performing Arts.

FISCAL YEAR

1999

OCT. 1, 1998-SEPT. 30, 1999

The Endowment's Fiscal Year 1999 appropriated budget is again set at $98 million, with a $34,000 reduction in August when Congress applies a rescission to all federal agencies to offset the Emergency Oil and Gas Bill.

The NEA's new strategic plan for 1999-2004 is released. The agency's mission statement is revised to read: "The National Endowment for the Arts, an investment in America's living cultural heritage, serves the public good by nurturing human creativity, supporting community spirit, and fostering appreciation of the excellence and diversity of our nation's artistic accomplishments."

The PBS series *American Photography: A Century of Images,* explores the role of photography in the personal lives and public history of 20th century America with Endowment support. "Migrant Mother" by Dorothea Lange, 1936, is one of the program's featured works. *Photo courtesy U.S. Farm Security Administration collection, Prints and Photographs Division, Library of Congress.*

In one year, the ArtsREACH program increases the number of agency direct grants to the 20 eligible target states by over 350 percent.

Chairman Bill Ivey proposes the "Challenge America" initiative, and President Clinton seeks funding for it in his Fiscal Year 2000 budget request to Congress. The initiative has two broad purposes: 1) bringing together the arts, the American people and communities to address community concerns, and 2) fostering development of new cultural initiatives and programs in previously underserved areas.

The NEA launches four Design Leadership Initiatives to foster design talent and improve the overall quality of design across the country. They focus on improving the design of public projects, reworking out-of-date suburban malls, examining the design and revitalization of schools, and finding ways for design to enhance the quality of life in rural areas.

A landmark research study of YouthARTS, a project funded by the Arts Endowment and the U.S. Department of Justice, demonstrates that arts programs help decrease youth delinquency. The same year, two joint initiatives of the Arts Endowment and the Justice Department reach young people in juvenile justice facilities and living in neighborhoods that put them at risk.

The agency Web site adds *Lessons Learned: A Planning Toolsite* to its professional development resources. The Toolsite features

advice from professional arts consultants in the areas of minority audience development, capital campaigns, strategic planning, community partnerships and social enterprise.

The Arts Endowment conducts a major assessment of its support for organizational development through Planning & Stabilization grants. A series of colloquia, open to the arts community, is held in Washington, D.C. to examine issues such as audience development, information technology, leadership and capitalization strategies for arts organizations.

Sudanese immigrants in Iowa rehearse traditional dances as part of the Des Moines Playhouse's *Culture Café,* a series of performances featuring the city's immigrants and supported by an ArtsREACH grant. *Photo courtesy Des Moines Playhouse.*

FISCAL YEAR

2000

OCT. 1, 1999-SEPT. 30, 2000

The House votes to fund the NEA at the 1999 level after rejecting both a proposed increase and a proposed decrease. The Senate votes for a $5 million increase. Final legislation for Fiscal Year 2000 includes a government-wide funding reduction of 0.38 percent, and the agency's budget drops slightly to $97.6 million.

To celebrate its 35th year, the Endowment presents *America's Creative Legacy: An NEA Forum at Harvard* at Harvard University's Kennedy School of Government in Cambridge, Massachusetts. The event brings together the current Chairman and four former NEA Chairs for a discussion of U.S. arts policy.

The Endowment broadens its outreach by further supporting the production and distribution of radio and television programs aimed at nationwide audiences.

A new initiative funds artists' residencies in community settings, providing positive alternatives for youth in the form of after-school arts programs.

The Indian Hunter in Oak Dale Cemetery in Urbana, Ohio is a replica of an original sculpture by John Quincy Adams Ward. The work is being conserved through *Save Outdoor Sculpture. Photo by Venus Bronze Works, Inc.*

The Endowment invests in several Leadership Initiatives designated as Official Millennium Projects by the White House Millennium Council. These projects highlight artistic excellence and include significant community involvement in all 50 states:

- Under *Artists & Communities: America Creates for the Millennium*, coordinated by the Mid Atlantic Arts Foundation, host communities sponsor visual and performing artists' residencies in which artists and local citizens together create new works for the 21st century.

- *Arts on Millennium Trails*, administered by the National Association of State Arts Agencies, supports the creation of community-centered public art projects along the 50 Millennium Legacy Trails designated by the U.S. Department of Transportation.

- *Continental Harmony*, administered by the American Composers Forum, provides for composers' residencies and the creation of new musical works reflecting the lives and hopes of host communities, with many premiere performances on July 4, 2000.

- *The Favorite Poem Project*, conceived by Poet Laureate Robert Pinsky and conducted in partnership with the Library of Congress, Boston University and the New England Foundation for the Arts, celebrates the poems Americans love through public readings and the creation of an audio and video archive of people from varied backgrounds reading their favorite poems aloud.

- *Live at the Library 2000*, in cooperation with the American Library Association, develops opportunities for literary, visual and performing artists to present their work in libraries across the country.

- Through *The Mars Millennium Project,* an interdisciplinary learning project of the Arts Endowment, U.S. Department of Education, NASA and the J. Paul Getty Trust, students in grades K-12 work with artists and scientists to design model communities for life on Mars in the year 2030.

- *SOS! 2000 — Save Outdoor Sculpture*, a project of Heritage Preservation, funds conservation treatment of artistically and historically significant outdoor sculpture.

- *Treasures of American Film Archives*, in cooperation with the National Film Preservation Foundation and 12 major film archives across the country, preserves, screens and distributes to public libraries a rich collection of "orphan," or noncommercial, films from the past century.

U.S. Poet Laureate and Boston University Professor of English and Creative Writing Robert Pinsky is at the helm of the *Favorite Poem Project. Photo courtesy Boston University Photo Services.*

National Council on the Arts

Current Members

(As of January, 2000)

Gordon Davidson
Patrick D. Davidson
Terry H. Evans
Joy Harjo
Ronnie F. Heyman
Speight Jenkins
Nathan Leventhal
Marsha Mason
Cleo Parker Robinson
Judith O. Rubin
Joan Specter
Richard Stern
Luis Valdez
Townsend D. Wolfe, III

Serving in an ex officio, non-voting capacity:

U. S. Representative Cass Ballenger (R-NC)
U.S. Senator Mike DeWine (R-OH)
U.S. Senator Richard S. Durbin (D-IL)
U. S. Representative Nita M. Lowey (D-NY)
U. S. Senator Jeff Sessions (R-AL)
(vacant – U. S. House of Representatives)

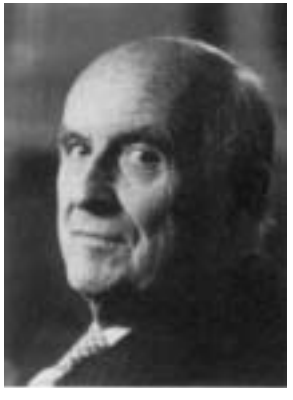
Former Members

Maurice Abravanel (1970–76)*
Kurt Herbert Adler (1980–87)*
Margo Albert (1980–85)*
Marian Anderson (1966–72)*
Martina Arroyo (1976–82)
Elizabeth Ashley (1965–66)
William Bailey (1992–97)
David Baker (1987–94)
James Barnett (1980)
Thomas Bergin (1979–84)
Robert Berks (1969–70)
Phyllis P. Berney (1986–91)
Leonard Bernstein (1965–68)*
Theodore Bikel (1978–82)
Anthony A. Bliss (1965–68)*
Sally Brayley Bliss (1987–94)
Angus Bowmer (1974–79)*
Willard Boyd (1976–82)
David Brinkley (1965)
Nina Brock (1987–94)
Richard F. Brown (1972–78)*
Trisha Brown (1994–97)
Albert Bush–Brown (1965–70)*
Philip Brunelle (1992–96)
Henry J. Cauthen (1972–78)
Norman B. Champ, Jr. (1979–86)
Van Cliburn (1974–80)
Susan M. Collins (ex-officio) (1998)+
Phyllis Curtin (1988–91)
Jean Dalrymple (1968–74)*
Hal C. Davis (1976–78)*
Kenneth Dayton (1970–76)
Agnes de Mille (1965–66)*
Rene d'Harnoncourt (1965–68)*
J. C. Dickinson, Jr. (1976–82)
Richard C. Diebenkorn (1966–69)*
C. Douglas Dillon (1982–89)
John T. Doolittle (ex-officio) (1998)+
Allen Drury (1982–88)*
Charles Eames (1970–76)*
Clint Eastwood (1972–78)
William Eells (1976–82)
Duke Ellington (1968–74)*
Ralph Ellison (1965–66)*
Paul Engle (1965–70)*
Joseph Epstein (1985–94)
Leonard L. Farber (1980)
I. Ronald Feldman (1994–99)
O'Neil Ford (1968–74)*
William P. Foster (1996–98)
Helen Frankenthaler (1985–92)
Martin Friedman (1979–84)
Robert Garfias (1987–96)
Virginia B. Gerity (1970–72)*
Roy M. Goodman (1989–96)
Martha Graham (1985–87)*
Barbara Grossman (1994–99)
Sandra Hale (1980)
Donald Hall (1991–97)
Lawrence Halprin (1966–72)
Marvin Hamlisch (1989)
R. Philip Hanes, Jr. (1965–70)
Hugh Hardy (1992–97)
Mel Harris (1988–91)
Huntington Hartford (1969–72)
Rev. Gilbert Hartke, O.P. (1965–66)*
Helen Hayes (1966–69; 1971–72)*
Peter deCourcy Hero (1991–96)
Charlton Heston (1966–72)
Margaret Hillis (1985–91)*
Celeste Holm (1982–88)
Richard Hunt (1968–74)
Marta Istomin (1991–97)
Arthur I. Jacobs (1981–87)
Judith Jamison (1972–77)
Kenneth M. Jarin (1994–98)
Colleen Jennings Roggensack (1994–97)
Robert Joffrey (1980–87)*
Bob Johnson (1987–94)
James Earl Jones (1970–76)
Herman David Kenin (1965–68)*
M. Ray Kingston (1985–92)
Ardis Krainik (1987–94)*
Eleanor Lambert (1965–66)
Jacob Lawrence (1978–84)
Warner Lawson (1965–68)*
Raymond J. Learsy (1982–88)
N. Harper Lee (1966–72)

Erich Leinsdorf (1980–84)*
Harvey Lichtenstein (1987–94)
Samuel Lipman (1982–88)*
Bernard Lopez (1979–84)
Wendy Luers (1988–96)
Talbot MacCarthy (1985–91)
Roger Mandle (1989–96)
Jimilu Mason (1966–72)
Louise McClure (1991–97)
Wallace D. McRae (1996–98)
Charles McWhorter (1970–76)*
Robert Merrill (1968–74)
Arthur Mitchell (1987–94)
Toni Morrison (1980–87)
Carlos Moseley (1985–91)
Jacob Neusner (1985–90)
Rev. Leo J. O'Donovan, S. J. (1994–98)
Gregory Peck (1965–66; 1968–74)
I. M. Pei (1980–87)
William L. Pereira (1965–68)*
Jorge M. Perez (1994–98)
Roberta Peters (1991–97)
Sidney Poitier (1966–70)
Harold Prince (1976–82)
Lloyd Richards (1985–92)
Jerome Robbins (1974–79)*
James D. Robertson (1972–78)*
Kevin Roche (1989)
Richard Rodgers (1965–68)*
Lida Rogers (1980–87)
Maureene Rogers (1978–84)
James Rosenquist (1979–84)
Rosalind Russell (1972–76)*
George Schaefer (1982–88)*
Franklin Schaffner (1976–82)*
Thomas Schippers (1974–76)*
Gunther Schuller (1974–80)
Rudolf Serkin (1968–74)*
George Seybolt (1974–80)*
Robert Shaw (1979–84)*
Beverly Sills (1970–76)
David Smith (1965)*
Oliver Smith (1965–70)*
Robert Stack (1982–88)
John Steinbeck (1966–68)*
Isaac Stern (1965–70)
George Stevens, Sr. (1965–70)*
Ruth Carter Stevenson (1969–70)
Jocelyn Levi Straus (1988–96)
William E. Strickland, Jr. (1991–97)
Geraldine Stutz (1976–82)
James Johnson Sweeney (1965–68)*
Billy Taylor (1972–78)
William Van Alen (1982–88)
Edward Villella (1968–74)
E. Leland Webber (1970–76)*
Harry Weese (1974–80)*
Donald Weismann (1966–72)
Eudora Welty (1972–78)
Dolores Wharton (1974–80)
George White (1992–97)
Nancy White (1966–72)
Anne Porter Wilson (1972–78)
Robert Wise (1970–76)
Otto Wittmann (1965–66)
Catherine Yiyu Cho Woo (1991–96)
James Wood (1985–94)
Jessie Woods (1979–85)
Rachael Worby (1994–98)
James Wyeth (1972–78)
Rosalind W. Wyman (1979–85)
Minoru Yamasaki (1965–69)*
Stanley Young (1965–66)*

+ Member, U. S. Congress
* Deceased

Chairmen of the National Endowment for the Arts



Roger L. Stevens*
(1965–69)

Nancy Hanks*
(1969–77)

Livingston L. Biddle, Jr.
(1977–81)

Frank Hodsoll
(1981–89)

John E. Frohnmayer
(1989–92)

Jane Alexander
(1993–97)

Bill Ivey
(1998–)

* Deceased

National Medal of Arts

1985

Elliott Carter
Composer

Dorothy Buffum Chandler
Arts Patron

Ralph Ellison
Writer

Jose Ferrer
Actor

Martha Graham
Dancer, Choreographer

Hallmark Cards, Inc.
Corporate Arts Patron

Lincoln Kirstein
Arts Patron

Paul Mellon
Arts Patron

Louise Nevelson
Sculptress

Georgia O'Keeffe
Painter

Leontyne Price
Soprano

Alice Tully
Arts Patron

1986

Marian Anderson
Opera Singer

Frank Capra
Film Director

Aaron Copland
Composer

Willem de Kooning
Painter

Dominique de Menil
Arts Patron

Agnes de Mille
Choreographer

Exxon Corporation
Corporate Arts Patron

Seymour H. Knox
Arts Patron

Eva Le Gallienne
Actress, Author

Alan Lomax
Folklorist, Scholar

Lewis Mumford
Philosopher, Literary Critic

Eudora Welty
Writer

1987

Romare Bearden
Painter

J.W. Fisher
Arts Patron

Ella Fitzgerald
Singer

Dr. Armand Hammer
Arts Patron

Sydney and Frances Lewis
Arts Patrons

Howard Nemerov
Writer, Scholar

Alwin Nikolais
Dancer, Choreographer

Isamu Noguchi
Sculptor

William Schuman
Composer

Robert Penn Warren
Poet

1988

(Mrs. Vincent) Brooke Astor
Arts Patron

Saul Bellow
Writer

Sydney J. Freedberg
Art Historian, Curator

Francis Goelet
Music Patron

Helen Hayes
Actress

Gordon Parks
Photographer, Film Director

I.M. Pei
Architect

Jerome Robbins
Dancer, Choreographer

Rudolf Serkin
Pianist

Roger L. Stevens
Arts Administrator

Obert C. Tanner
Arts Patron

Virgil Thomson
Composer, Music Critic

1989

Leopold Adler
Preservationist

Dayton Hudson Corporation
Corporate Arts Patron

Katherine Dunham
Dancer, Choreographer

Alfred Eisenstaedt
Photographer

Martin Friedman
Museum Director

Leigh Gerdine
Arts Patron, Civic Leader

John Birks "Dizzy" Gillespie
Jazz Trumpeter

Walker Kirtland Hancock
Sculptor

Vladimir Horowitz
(posthumous award)
Pianist

Czelaw Milosz
Writer

Robert Motherwell
Painter

John Updike
Writer

NOTE: In 1983, prior to the official establishment of the National Medal of Arts, eleven artists and patrons received a medal from President Reagan at a White House luncheon arranged by the President's Committee on the Arts and the Humanities. They were: Pinchas Zukerman, Frederica Von Stade, Czeslaw Milosz, Frank Stella, Philip Johnson and Luis Valdez (artists); The Texaco Philanthropic Foundation, James Michener, Philip Morris, Inc., The Cleveland Foundation, Elma Lewis and The Dayton Hudson Foundation (patrons).

National Medal of Arts continued

1990

George Francis Abbott
Actor, Playwright, Producer, Director

Hume Cronyn
Actor, Director

Merce Cunningham
Dancer, *Choreographer*

Jasper Johns
Painter, Sculptor

Jacob Lawrence
Painter

Riley "B. B." King
Blues Musician, Singer

David Lloyd Kreeger
Arts Patron

Harris and Carroll Sterling Masterson
Arts Patrons

Ian McHarg
Landscape Architect

Beverly Sills
Opera Singer, Director

Southeastern Bell Corporation
Corporate Arts Patron

Jessica Tandy
Actress

1991

Maurice Abravanel
Music Director, Conductor

Roy Acuff
Country Singer, Bandleader

Pietro Belluschi
Architect

J. Carter Brown
Museum Director

Charles "Honi" Coles
Tap Dancer

John O. Crosby
Opera Director, Conductor, Administrator

Richard Diebenkorn
Painter

R. Philip Hanes, Jr.
Arts Patron

Kitty Carlisle Hart
Actress, Singer, Arts Administrator, Dancer

Pearl Primus
Choreographer, Anthropologist

Isaac Stern
Violinist

Texaco Inc.
Corporate Arts Patron

1992

AT&T
Corporate Arts Patron

Marilyn Horne
Opera Singer

Allan Houser
Sculptor

James Earl Jones
Actor

Lila Wallace-Reader's Digest Fund
Corporate Arts Patron

Minnie Pearl
Performer

Robert Saudek
Television Producer, Museum Director

Earl Scruggs
Banjo Player

Robert Shaw
Conductor, Choral Director

Billy Taylor
Jazz Musician, Pianist

Robert Venturi and Denise Scott Brown
Architects

Robert Wise
Film Director

1993

Walter and Leonore Annenberg
Arts Patrons

Cabell "Cab" Calloway
Singer, Bandleader

Ray Charles
Singer, Musician

Bess Lomax Hawes
Folklorist

Stanley Kunitz
Poet, Editor, Educator

Robert Merrill
Baritone

Arthur Miller
Playwright

Robert Rauschenberg
Artist

Lloyd Richards
Theatrical Director

William Styron
Author

Paul Taylor
Dancer, Choreographer

Billy Wilder
Movie Director, Writer, Producer

1994

Harry Belafonte
Singer

Dave Brubeck
Pianist, Composer

Celia Cruz
Singer

Dorothy DeLay
Violin Teacher

Julie Harris
Actress

Erick Hawkins
Dancer, Choreographer

Gene Kelly
Dancer, Actor

Pete Singer
Folk Musician

Catherine Filene Shouse
Arts Patron

Wayne Thiebaud
Artist, Teacher

Richard Wilbur
Poet, Playwright

Young Audiences
Arts Education Organization

National Medal of Arts continued

1995

Licia Albanese
Opera Singer

Gwendolyn Brooks
Poet

Gerald and Iris Cantor
Arts Patrons

Ossie Davis
Actor

Ruby Dee
Actor

David Diamond
Composer

James Ingo Freed
Architect

Bob Hope
Entertainer

Roy Lichtenstein
Painter, Sculptor

Arthur Mitchell
Dancer, Choreographer

William S. Monroe
Bluegrass Musician

Urban Gateways
Arts Education Organization

1996

Edward Albee
Playwright

Boys Choir of Harlem
Choral Ensemble

Sarah Caldwell
Opera Conductor

Harry Callahan
Photographer

Zelda Fichandler
Theater Director, Founder

Eduardo "Lalo" Guerrero
Composer

Lionel Hampton
Bandleader

Bella Lewitzky
Dancer, Choreographer, Dance Educator

Vera List
Arts Patron

Robert Redford
Actor, Director, Producer

Maurice Sendak
Author, Illustrator, Designer

Stephen Sondheim
Composer, Lyricist

1997

Louise Bourgeois
Sculptor, Visual Artist

Betty Carter
Jazz Vocalist

Agnes Gund
Arts Patron

Daniel Urban Kiley
Landscape Architect

Angela Lansbury
Actor

James Levine
Conductor, Pianist

MacDowell Colony
Arts Organization

Tito Puente
Latin Percussionist and Musician

Jason Robards
Actor

Edward Villella
Artistic Director, Dancer

Doc Watson
Bluegrass and Old-time Music Guitarist, Vocalist

1998

Jacques d'Amboise
Dancer, Choreographer, Dance Educator

Antoine "Fats" Domino
Pianist, Singer

Ramblin' Jack Elliott
Singer, Songwriter

Frank Gehry
Architect

Barbara Handman
Arts Advocate

Agnes Martin
Visual Artist

Gregory Peck
Actor, Producer

Roberta Peters
Opera Singer

Philip Roth
Writer

Sara Lee Corporation
Corporate Arts Patron

The Steppenwolf Theatre Company
Arts Organization

Gwen Verdon
Actress, Dancer

1999

Irene Diamond
Arts Patron

Aretha Franklin
Singer

Michael Graves
Architect, Designer

Odetta
Singer, Music Historian

The Juilliard School
Performing Arts School

Norman Lear
Producer, Writer, Director, Advocate

Rosetta LeNoire
Actress, Producer

Harvey Lichtenstein
Arts Administrator

Lydia Mendoza
Singer

George Segal
Sculptor

Maria Tallchief
Ballerina

American Jazz Masters

1982

Roy Eldridge
Sun Ra
Dizzy Gillespie

1983

Count Basie
Kenny Clarke
Sonny Rollins

1984

Ornette Coleman
Miles Davis
Max Roach

1985

Gil Evans
Ella Fitzgerald
Jo Jones

1986

Benny Carter
Teddy Wilson
Dexter Gordon

1987

Cleo Patra Brown
Melba Liston
Jay McShann

1988

Art Blakey
Lionel Hampton
Billy Taylor

1989

Barry Harris
Hank Jones
Sarah Vaughan

1990

George Russell
Cecil Taylor
Gerald Wilson

1991

Danny Barker
Buck Clayton
Andy Kirk
Clark Terry

1992

Betty Carter
Dorothy Donegan
Harry "Sweets" Edison

1993

Jon Hendricks
Milt Hinton
Joe Williams

1994

Louie Bellson
Ahmad Jamal
Carmen McRae

1995

Ray Brown
Roy Haynes
Horace Silver

1996

Tommy Flanagan
J.J. Johnson
Benny Golson

1997

Billy Higgins
Milt "Bags" Jackson
Anita O'Day

1998

Ron Carter
James Moody
Wayne Shorter

1999

Dave Brubeck
Art Farmer
Joe Henderson

National Heritage Awards

1982

Dewey Balfa
Cajun Fiddler
Basile, LA

Joe Heaney
Irish Singer
Brooklyn, NY

Tommy Jarrell
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones
Georgia Sea Island Singer
Brunswick, GA

George Lopez
Santos Woodcarver
Cordova, NM

Brownie McGhee
Blues Guitarist
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican-American Singer
Houston, TX

Bill Monroe
Bluegrass Musician
Nashville, TN

Elijah Pierce
Carver, Painter
Columbus, OH

Adam Popovich
Tamburitza Musician
Dolton, IL

Georgeann Robinson
Osage Ribbonworker
Bartlesville, OK

Duff Severe
Western Saddlemaker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry
Blues Musician
Holliswood, NY

1983

Sister Mildred Barker
Shaker Singer
Poland Springs, ME

Rafael Cepeda
Bomba Musician, Dancer
Santurce, PR

Ray Hicks
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks
Appalachian
Musician, Storyteller,
Instrument Maker
Vilas, NC

John Lee Hooker
Blues Guitarist, Singer
San Carlos, CA

Mike Manteo
Sicilian Marionettist
Staten Island, NY

Narciso Martinez
Texas-Mexican Accordionist,
Composer
San Benito, TX

Lanier Meaders
Potter
Cleveland, GA

Almeda Riddle
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon
Irish Piper
Chicago, IL

Alex Stewart
Cooper, Woodworker
Sneedville, TN

Ada Thomas
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer
African-American Quilter
Columbus, GA

Lem Ward
Decoy Carver, Painter
Crisfield, MD

Dewey Williams
Shape Note Singer
Ozark, AL

1984

Clifton Chenier
Creole Accordionist
Lafayette, LA

Bertha Cook
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten
African-American Songster, Songwriter
Syracuse, NY

Burlon Craig
Potter
Vale, NC

National Heritage Awards continued

Albert Fahlbusch
Hammered Dulcimer Maker, Player
Scottsbluff, NE

Janie Hunter
African-American Singer, Storyteller
Johns Island, SC

Mary Jane Manigault
African-American Seagrass Basket Maker
Mt. Pleasant, SC

Genevieve Mougin
Lebanese-American Lace Maker
Bettendorf, IA

Martin Mulvihill
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims
African-American Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo Player, Singer
Coeburn, VA

Margaret Tafoya
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana
Eskimo Maskmaker, Dancer, Singer
Anchorage, AK

Cleofes Vigil
Hispanic Storyteller, Singer
San Cristobal, NM

Emily Kau'i Zuttermeister
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias
Greek Clarinetist
Astoria, NY

Jimmy Jausoro
Basque Accordionist
Boise, ID

Meali'i Kalama
Hawaiian Quilter
Honolulu, HI

Lily May Ledford
Appalachian Musician, Singer
Lexington, KY

Leif Melgaard
Norwegian Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negron-Rivera
Puerto Rican Instrument Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy Singer, Storyteller, Illustrator
Mountain View, AR

Henry Townsend
Blues Musician, Songwriter
St. Louis, MO

Horace "Spoons" Williams
Spoons & Bones Player, Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin
African-American Creole Accordionist
Eunice, LA

Earnest Bennett
Anglo-American Whittler
Indianapolis, IN

Helen Cordero
Pueblo Potter
Cochiti, NM

Sonia Domsch
Czech-American Bobbin Lace Maker
Atwood, KS

Canray Fontenot
African-American Creole Fiddler
Welsh, LA

John Jackson
African-American Songster, Guitarist
Fairfax Station, VA

Peou Khatna
Cambodian Court Dancer, Choreographer
Silver Spring, MD

Valerio Longoria
Mexican-American Accordionist
San Antonio, TX

National Heritage Awards continued

Joyce Doc Tate Nevaquaya
Comanche Flutist
Apache, OK

Luis Ortega
Hispanic-American Rawhide Worker
Paradise, CA

Ola Belle Reed
Appalachian Banjo Picker, Singer
Rising Sun, MD

Jenny Thlunaut
Tlingit Chilkat Blanket Weaver
Haines, AK

Nimrod Workman
Appalachian Ballad Singer
Mascot, TN
Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Accordionist,
Polka Master
Greenfield, WI

Genoveva Castellanoz
Mexican-American Corona Maker
Nyssa, OR

Thomas Edison "Brownie" Ford
Anglo-Comanche Cowboy Singer,
Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson
African-American Religious Singer,
Orator
Atlanta, GA

Raymond Kane
Hawaiian Slack Key Guitarist, Singer
Wai'anae, HI

Wade Mainer
Appalachian Banjo Picker, Singer
Flint, MI

Sylvester McIntosh
Crucian Singer,
Bandleader
St. Croix, VI

Allison "Totie" Montana
Mardi Gras Chief,
Costume Maker
New Orleans, LA

Alex Moore, Sr.
African-American Blues Pianist
Dallas, TX

Emilio & Senaida Romero
Hispanic-American Tin & Embroidery
Craftsworkers
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1988

Pedro Ayala
Mexican-American Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore
New England Quilter, Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl
German-American Bobbin Lacemaker
Hankinson, ND

John Dee Holeman
African-American Dancer, Musician,
Singer
Durham, NC

Albert "Sunnyland Slim" Luandrew
African-American Blues Pianist, Singer
Chicago, IL

Yang Fang Nhu
Hmong Weaver, Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willa Mae Ford Smith
African-American Gospel Singer
St. Louis, MO

Clyde "Kindy" Sproat
Hawaiian Cowboy Singer,
Ukulele Player
Kapa'au, HI

Arthel "Doc" Watson
Appalachian Guitar Player, Singer
Deep Gap, NC

1989

John Cephas
Piedmont Blues Guitarist, Singer
Woodford, VA

The Fairfield Four
African-American Gospel Singers
Nashville, TN

National Heritage Awards continued

Jose Gutierrez
Mexican Jarocho Musician, Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American Concertina Maker
New Ulm, MN

Ilias Kementzides
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Vanessa Paukeigope Morgan
Kiowa Regalia Maker
Anadarko, OK

Mabel E. Murphy
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
African-American Tapdancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildlife Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong
African-American String Band Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican Mariachi Musician
Monterey Park, CA

Giuseppe & Raffaela DeFranco
Southern Italian Musicians and Dancers
Belleville, NJ

Maude Kegg
Ojibwe Storyteller, Craftsman
Onamie, MN

Kevin Locke
Lakota Flute Player, Singer, Dancer, Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen
Finnish Accordionist
Mass City, MI

Emilio Rosado
Woodcarver
Utuado, PR

Robert Spicer
Flatfoot Dancer
Dickson, TN

Douglas Wallin
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker
African-American Guitarist
Morgantown, NC

George Blake
Hupa-Yurok Craftsman
Hoopa, CA

Jack Coen
Irish-American Flautist
Bronx, NY

Rose Frank
Nez Perce Cornhusk Weaver
Lapwai, ID

Eduardo "Lalo" Guerrero
Mexican-American Singer, Guitarist, Composer
Cathedral City, CA

Khamvong Insixiengmai
Lao Southeast Asian Singer
Fresno, CA

Don King
Western Saddlemaker
Sheridan, WY

Riley "B.B." King
African-American Bluesman
Itta Bena, MS
Las Vegas, NV

Esther Littlefield
Tlingit Regalia Maker
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American Musician
Honolulu, HI

Irvan Perez
Isleno (Canary Island) Singer
Poydras, LA

National Heritage Awards continued

Morgan Sexton
Appalachian Banjo Player, Singer
Linefork, KY

Nikitas Tsimouris
Greek-American Bagpipe Player
Tarpon Springs, FL

Gussie Wells
African-American Quilter
Oakland, CA

Arbie Williams
African-American Quilter
Oakland, CA

Melvin Wine
Appalachian Fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban Drummer
Manhattan Beach, CA

Jerry Brown
Southern Stoneware Tradition Potter
Hamilton, AL

Walker Calhoun
Cherokee Musician, Dancer, Teacher
Cherokee, NC

Clyde Davenport
Appalachian Fiddler
Monticello, KY

Belle Deacon
Athabascan Basketmaker
Grayling, AK

Nora Ezell
African-American Quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee & Potowatomi Regalia Maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish Singer
Rego Park, NY

John Naka
Bonsai Sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese Toissan muk'yu Folk Singer
New York, NY

Marc Savoy
Cajun Accordion Maker, Musician
Eunice, LA

Othar Turner
African-American Fife Player
Senatobia, MS

T. Viswanathan
South Indian Flute Master
Middletown, CT

1993

Santiago Almeida
Texas-Mexican Conjunto Musician
Sunnyside, WA

Kenny Baker
Bluegrass Fiddler
Cottontown, TN

Inez Catalon
French Creole Singer
Kaplan, LA

Nicholas & Elena Charles
Yupik Woodcarvers, Maskmakers, Skinsewers
Bethel, AK

Charles Hankins
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani Kanaka'ole Kanahele
Hula Masters
Hilo, HI

Everett Kapayou
Mesquakie Singer
Tama, IA

McIntosh County Shouters
African-American Spiritual, Shout Performers
Townsend, GA

Elmer Miller
Bit & Spur Maker
Silversmith
Nampa, ID

Jack Owens
Blues Singer, Guitarist
Bentonia, MS

Mone & Vanxay Saenphimmachak
Lao Weaver, Needleworker, Loommaker
St. Louis, MO

Liang-xing Tang
Chinese-American Pipa (lute) Player
Bayside, NY

1994

Liz Carroll
Irish-American Fiddler
Chicago, IL

Clarence Fountain & the Blind Boys
African-American Gospel Singers
Atlanta, GA

Mary Mitchell Gabriel
Passamaquoddy Basketmaker
Princeton, ME

Johnny Gimble
Anglo Western Swing Fiddler
Dripping Springs, TX

National Heritage Awards continued

Frances Varos Graves
Hispanic-American Colcha Embroiderer
Ranchos de Taos, NM

Violet Hilbert
Skagit Storyteller
Seattle, WA

Sosei Shizuye Matsumoto
Japanese Chado Tea Ceremony Master
Los Angeles, CA

D.L. Menard
Cajun Musician, Songwriter
Erath, LA

Simon Shaheen
Arab-American Oud Player
Brooklyn, NY

Lily Vorperian
Armenian Marash-style Embroiderer
Glendale, CA

Elder Roma Wilson
African-American Harmonica Player
Blue Springs, MS

1995

Bao Mo-Li
Chinese-American Jing Erhu Player
Flushing, NY

Mary Holiday Black
Navajo Basketweaver
Mexican Hat, UT

Lyman Enloe
Old-Time Fiddler
Lee's Summit, MO

Donny Golden
Irish-American Stepdancer
Brooklyn, NY

Wayne Henderson
Luthier
Mouth of Wilson, VA

Bea Ellis Hensley
Blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Alaska Native Woodcarver, Metalsmith, Dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American Kulintang Musician
San Francisco, CA

Robert Jr. Lockwood
African-American Delta Blues Guitarist
Cleveland, OH

Israel "Cachao" Lopez
Afro-Cuban Bassist, Composer, Bandleader
Miami, FL

Nellie Star Boy Menard
Lakota Sioux Quiltmaker
Rosebud, SD

Buck Ramsey
Cowboy Poet & Singer
Amarillo, TX

1996

Obo Addy
Ghanaian-American Drummer, Ensemble Leader
Portland, OR

Betty Pisio Christenson
Ukrainian-American Pysanky (Egg Decoration) Artist
Suring, WI

Paul Dahlin
Swedish-American Fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican Drummer, Bandleader
New York City, NY

Solomon & Richard Ho'opi'i
Hawaiian Singers
Pukalani and Wailuku, Maui, HI

Will Keys
Appalachian Banjo Player
Gray, TN

Joaquin "Jack" Lujan
Chamorro Blacksmith
Barrigada, GU

Eva McAdams
Shoshone Regalia Maker
Fort Washakie, WY

John Henry Mealing & Cornelius Wright, Jr.
African-American Railroad Worksong Singers
Birmingham, AL

Vernon Owens
Anglo Stoneware Potter
Seagrove, NC

Dolly Spencer
Inupiat Dollmaker
Homer, AK

1997

Edward Babb
"Shout" Band Gospel Musician, Trombonist, Bandleader
Jamaica, NY

Charles Brown
West Coast Blues Pianist, Vocalist, Composer
Berkeley, CA

Gladys LeBlanc Clark
Cajun Spinner, Weaver
Duson, LA

Wenyi Hua
Chinese Kunqu Opera Singer
Arcadia, CA

National Heritage Awards continued

Ali Akbar Khan
North Indian Sarod Player, Raga Composer
San Anselmo, CA

Ramón Jóse López
Santero, Metalsmith
Santa Fe, NM

Jim & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician, Scholar
Kent, OH

Hystercine Rankin
African American Quilter
Lorman, MS

Francis Whitaker
Blacksmith, Ornamental Ironworker
Carbondale, CO

1998

Aspara Dancers: Moly Sam, Sam-Oen Tes & Sam-Ang Sam
Cambodian Traditional Dancers and Musicians
Reston, VA
Fort Washington, MD

Eddie Blazonczyk
Polish-American Musician, Bandleader
Bridgeview, IL

Dale Calhoun
Anglo-American Boat Builder
Tiptonville, TN

Bruce Caesar
Sac & Fox-Pawnee German Silversmith
Anadarko, OK

Antonio "Tony" De La Rosa
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers: Max, William "Willie" & Julius "Julie"
Jewish Klezmer Musicians
Tamarac, FL

Sophia "Sophie" George
Yakama-Colville Beadworker
Gresham, OR

Nadjeschda Overgaard
Danish-American Hardanger Needleworker
Kimballton, IA

Harilaos Papapostolou
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples
African-American Gospel/Blues Musician
Dolton, IL

Claude "The Fiddler" Williams
African-American Jazz & Swing Fiddler
Kansas City, MO

1999

Frisner Augustin
Haitian Drummer
Brooklyn, NY

Lila Greengrass Blackdeer
Hocak Black Ash Basketmaker, Needleworker
Black River Falls, WI

Shirley Caesar
African-American Gospel Singer
Durham, NC

Alfredo Campos
Horse-Hair Hitcher
Federal Way, WA

Mary Louise Defender Wilson
Dakotah-Hidatsa Traditionalist, Storyteller
Shields, ND

Jimmy "Slyde" Godbolt
Tap Dancer
Hanson, MA

Ulysses "Uly" Goode
Western Mono Basketmaker
North Fork, CA

Bob Holt
Ozark Fiddler
Ava, MO

Zakir Hussain
North Indian Master Tabla Drummer
San Anselmo, CA

Elliott "Ellie" Mannette
Steel Pan Builder, Tuner, Player
Morgantown, WV

Mick Moloney
Irish Musician
Philadelphia, PA

Eudokia Sorochaniuk
Ukrainian Weaver, Textile Artist
Pennsauken, NJ

Ralph W. Stanley
Master Boatbuilder
Southwest Harbor, ME

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The Pennsylvania Avenue facade of the Nancy Hanks Center at the Old Post Office Building in Washington, D.C. The building, constructed in the 1890's in the Romanesque Revival style and listed in the National Register of Historic Places, is the home of the National Endowment for the Arts. *NEA photo.*